

I MOTHER EARTH NOT A WILD BUNCH • PAGE 16



JOSEPH LAI

CLASSICAL PIANIST OVERCOMES

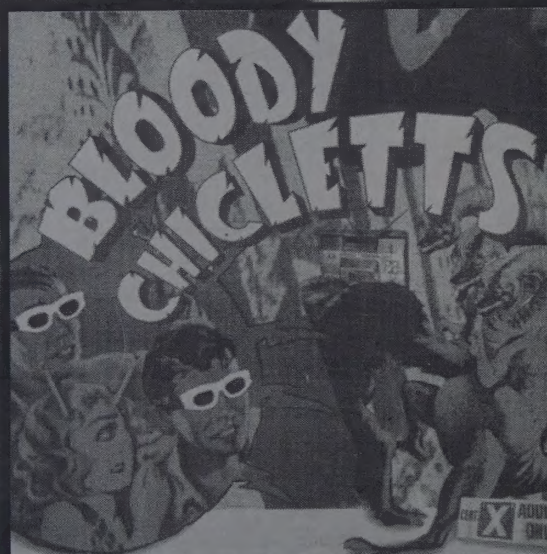
Cover Story by Haley Simons • Page 15

NIKE WINS THE DAY
SCHOOL BOARD VOTES AGAINST
REOPENING PLAY ISSUE
News by Wendy Boulding • Page 5

CRASH-LANDING!
TURBULENCE'S PLOT HOLES BIG ENOUGH FOR A 747
Film by Jason Margolis • Page 21

Santhe Record Man
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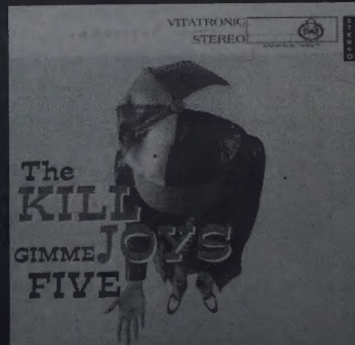
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FINDER

Page 4 • Opinion

Columnist Brad Willis handicaps the upcoming court duel between public schools and the province, spurred by the radical changes brought about by the Klein government.

Page 5 • News

The Edmonton Public School board will not hold a public hearing about its participation in a program with Nike and the Edmonton Oilers, but will re-examine its corporate-sponsorship policy.

Page 14 • Music

Vancouver's the Bloody Chiclets have a proud history of not being quite on the level. Being bad is the secret to their success.

Page 15 • Cover

Joseph Lai went from piano-prodigy to a man struggling with an unknown hand affliction. But his story has a happy ending...

Page 21 • Film

If the thought of seeing Harvey Keitel naked isn't your bag, then stay away from *Ulysses' Gaze*. The famous bad-guy can't save this film from struggling in its own self-importance.

Page 19 • Theatre

The Cartoonist is a brave new work by Dave Clarke. Too bad there were no warnings about the lighting effects, though...

Opinion • Page 4
Vue From the Top • Page 4
News • Page 5
Sports • Page 6
Snowzone • Page 7

Fashion • Page 10
Books • Page 11
Home Page • Page 11
Music • Page 13
Music Notes • Page 13

New Sounds • Page 17
Theatre • Page 18
Visual Arts • Page 19
Film • Page 21
Movie Listings • Page 22

Minute at the Movies • Page 23
Nightclubbing • Page 24
E-Town Live • Page 26
Classifieds • Page 28
Horoscopes • Page 31



Photo: Richard Foreman

Penelope Ann Miller looks frightened during a scene from *The Relic*. Maybe it was the weak script which spooked her so much. For more, see Page 22.



A new art book celebrates the work of famed artist David B. Milne. See Page 11 for the story.

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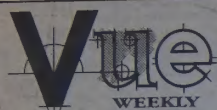
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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans of mice and industrial artists. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivery. Why is it that vegetarians always own an inordinate amount of cats?

Vue is on the Web!
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Schools set to take on Ministry

Legislative Acts prevent attacks on Tories' vulnerabilities

BY BRAD WILLIS

MUSH, attentive readers of this column will recall, is an acronym invented by Premier Klein's man-of-all-work, Rod Love. It stands for the representatives of Municipalities, Universities (or the Unemployed—often overlapping categories nowadays), Schools and Health Care.

Love coined this term not only as a handy mnemonic device to identify what he sees as the main sources of opposition to the Tories but also to convey a certain fine disdain for MUSH's inability to effectively oppose the Tory juggernaut. For although MUSH may,

when heated, emit ominous hissing sounds and even boil over and froth impressively, it won't, under normal circumstances, stop a tank.

But even MUSH may, when subjected to enough pressure, harden into an effective weapon. That seems to be happening with MUSH's "school" component.

The News of the Day is that teachers have not forgotten the five per cent hit they were forced to take in 1994 in the name of a financial crisis which proved to be overblown. They want their money back and more if possible: a familiar, important and never-ending story.

But a battle potentially even

more important in the long run is under way in the Alberta Court of Appeal.

Power grab

On Jan. 24, seven days of hearings will resume and the Public School Boards Association of Alberta will continue its attack on the Klein government's massive 1994 power grab.

With sweeping legislation, the Tories reduced the powers of local public school boards to the sort of thing you'd expect in the former Soviet Union.

If this law had been called something like "Killdex: the Law that

Eradicates Unwanted School Board Powers," there may have been some public debate about whether the product was safe for children.

However, the government's legislative scheme was cleverly given the bland brand names, "The School Amendment Act" and "the Government Organization Act." Ho, hum. Nothing to get excited about.

Under the new dispensation, since November 1994, the remaining local public school boards (down to 60 or so from the previous 140) can no longer raise any of their own money through taxes. Thanks to "block funding," they have effectively lost their say as to how the money is to be spent.

More importantly, they no longer have the hammer on their superintendents, who now report directly to the Minister of Education. Even school principals are now liable to receive direct orders from the Minister.

And if there are any significant powers that local school boards can still exercise that the central government forgot to snaffle, the enabling legislation contains a "basket-clause," allowing the government to pass regulations as required without all that messy public scrutiny in the legislature.

To encourage parents to feel (and possibly even be) more involved, school councils are now compulsory for every school—a good idea in principle, of course, but one that in practice will not amount to much.

The councils will continue their traditional functions of cheerleading and fundraising. A careful reading of the current legal paperwork reveals that they are restricted to the same advisory role they've always had.

Anyway, if anybody steps out of line, the minister can always bang

See Willis page 9.



Let's wake up from our Olympic dream

Vue from the top

With the possible exception of soccer's World Cup, no sporting event requires more effort, more planning and more money than a Summer Olympiad.

Last year's Atlanta Games, thanks to the contracting-out and outsourcing of almost every task needed to make the Olympics run smoothly, was in large part an organizational disaster. Officials didn't take into consideration the stifling Georgia summer heat and underestimated the effort needed in getting the athletes from the Olympic village to their sporting venues. Atlanta offended the world by placing preliminary matches in Washington and Miami and staging the final of one of the Olympics' glamor events, the soccer final, in the college town of Athens, best known for giving the world R.E.M. and the B-52s, not world-class sporting excitement. The Atlanta '96 computer system's foul-ups became a regular media punching bag and security was called into question after one person was killed when a bomb went off in Centennial Park.

Years and years of careful planning went into the Atlanta Games—still, they were not a great success. So, why does Edmonton Mayor Bill Smith want the Olympics to come to Edmonton in 2008? We have one; count it, one stadium (and it needs a major renovation) that can actually host world-class outdoor events. Telus Field isn't large enough to host the baseball tournament. Where is Edmonton going to get the money to build all the new facilities required to stage an Olympic Games?

The only thing we can handle is the Athletes Village. We can convert all the vacant downtown office space into living quarters for the hurdlers, hoopsters and high jumpers.

Edmonton is just far too small to host an Olympic Games. If, by some miracle (but any betting man would put money on the likelihood of the Virgin Mary reappearing at Lourdes before wagering on Edmonton's IOC

support) Edmonton were to get the games, it would be the smallest centre to ever be awarded the Summer Olympics (Helsinki is the smallest city to ever have held the Games).

Atlanta is America's burgeoning metropolis—the gateway to the South. Still, its transportation system buckled under the pressure of the tourists, athletes and coaches that descended upon it. To host the Games, Edmonton would have to make a megabuck commitment to laying mile after mile of LRT track. The Olympics is an event for metropolises—Barcelona, Seoul, Moscow, London, Los Angeles and (in 2000) Sydney. All of these cities have populations not only greater than that of Edmonton, but all of Alberta. Only major metropolises can allocate the space and generate the funds needed to host such a massive event. Only major metropolises can generate the funds required to fuel the corporate Olympic giant.

Plus, it looks as if the days of the subcontracted Olympics are over. Peter Ueberroth's Los Angeles-fueled dream of private-sector run Olympics was battered by the Atlanta model. The IOC will surely now be wary of any Games bid fuelled by private funds and the promise of contracting-out all the major services. It is unlikely a Games can be staged without a significant commitment from government.

As well, what would Edmonton do with the facilities once 2009 rolled around? It is unlikely the CFL will be around, so Commonwealth Stadium's only regular tenants may be a few rats and the Canadian Soccer Program. With the ever-changing FOX TV-oriented NHL, keeping the Oilers in Edmonton is a yearly struggle. Will they fill the Coliseum 11 years down the road? We could be guaranteeing our children a legacy of white elephants. Jean Drapeau would be proud.

So, instead of wasting dollars on an Olympic bid guaranteed to go nowhere, how about sinking some more dollars into snow removal, Mr. Smith? I'd rather be guaranteed not to get stuck in a white quagmire rather than watch the thrills and spills of rhythmic gymnastics or synchronized swimmers.

Board sets standards but won't divorce Nike

BY WENDY BOWLING

Confronted with the difficult task of balancing big business with education, the Edmonton Public School Board has begun to take an active stand on the issue.

In December, Board members voted to hold a public hearing (Vue, Dec. 19-25 issue) to allow the Nike corporation to face off with its lo-

ess of establishing a policy statement that would potentially regulate just how much corporate influence will be allowed in Edmonton schools.

It was the uproar caused by concerned labor groups that pressured trustees to take a closer look at the moral obligations they had to the district.

"It was the Nike issue that forced

us to look at all of our future relationships with corporations," stated trustee Janice Melnychuk. "Sure you can be involved in sponsorships, but there has to be altruism."

Originally, Trustee Jean Woodrow voted to have a public hearing, but changed her mind after receiving a letter from Nike.

"The idea wasn't to judge Nike. That wouldn't have been fair," she said.

"We had received information from the Alberta Federation of Labor and from members of CUPE and I had agreed to have a hearing so we could hear information from both sides. But we received information from Nike that I felt answered all of my questions and gave us enough facts."

Woodrow went on to say, "Having Nike and CUPE together would have opened up a big can of worms that wouldn't have done us any good as far as our future relations with business is concerned."

Sessions between the school board and members of the district will begin in March. Eventually, public debates over the issue will be planned.

With corporate sponsorship trickling into school programs, new challenges are being forced upon the school board. Many of the trustees acknowledge that they do not want take away the educational opportunities corporate sponsorships offer. But at the same time

cal critics accusing them of unfair labor practices within their Asian factories.

After hearing both sides the board was to make a decision as to whether or not it would continue its association with Nike in co-sponsoring a street hockey program for inner city kids.

The program, entitled P.L.A.Y., is run in conjunction with the Edmonton Oilers. Nike runs similar programs with NHL and NBA teams throughout North America.

Nike is launching a full line of hockey equipment this March. Superstars Mats Sundin, Jeremy Roenick and Sergei Fedorov are part of Nike's aggressive marketing campaign. Nike has also bought Bauer, Canada's top hockey supplier.

Nike has also secured licensing deals with the Chicago Blackhawks, Detroit Red Wings and Toronto Maple Leafs. The Leafs' new '97-'98 jerseys will be designed by Nike. But the school board has now changed its mind.

During the first meeting of the year, board members voted 6-3 not to go ahead with the public hearing. Rather than focusing on Nike, the board has decided to broadly examine the issue of corporate sponsorship and to begin the proc-

ing and world-class.

After picking up the December/January Princess magazine, which has now been abruptly discontinued, I had quite literally anticipated attending the Princess two to three times each week during December and January to see a host of fabulous, provocative films, the likes of which cannot be seen anywhere else in Edmonton. As any film aficionado in this city is surely aware, we were privileged to have been offered the opportunity to see a great variety of work, ranging from the genius of Canada's great directors, exemplified in *Crash* and *Hard Core Logo*, to the independent treasures *The Funeral* and *Trees Lounge*.

The recent sale of the Princess by the Old Strathcona Foundation has, however, had a devastating effect on the theatre and its superlative offerings. Certainly, I understand the burden owning the theatre placed on the Foundation and the necessity of the sale, but the

they want to maintain a high standard of integrity.

Said Woodrow, "I hope the public won't see this reversal as the board backing off from our standards. That's not what we're intending to do. On the other hand, we don't want to alienate business. We need to draw a fine line and I think we are well on our way to developing a criteria that will do so."

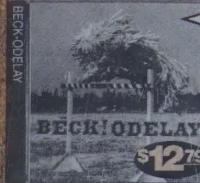
theatre has been utterly eviscerated as a direct result of its recent purchase. Virtually all the staff are gone, the always-anticipated magazine has been disposed of (there is no need to publish due to the newly-implemented policy of showing one film for an extended run) and an entire program of exciting films has been slashed.

I have enjoyed many years of pleasure, education and enlightenment through the Princess Theatre and for the first time, I feel as though I simply have no reason to attend—a huge loss to myself and serious movie fans across Edmonton. Without serious changes made by the new owners to the current programming policy, I have no doubt that the attendance of dedicated patrons such as myself and the theatre's stature as a respected art house and bastion of independent and foreign films will be a distant memory.

Jennifer Thorn,
Edmonton

the CD Source FUTURE SHOP

96 REMIND-THE YEAR IN REVIEW

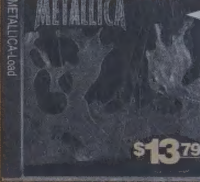
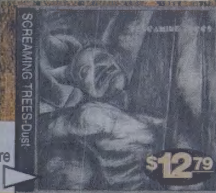
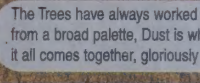


Beat poet or just crazy, Beck is Rock n' rolls man of the year

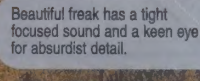
The intoxicating sway of the grooves, the dynamic zigzagging of tough raps and striking vocal breaks broke the hip hop mould



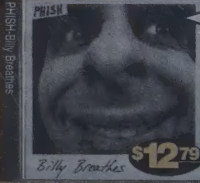
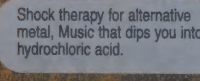
A seemingly bottomless concept album with a hit single for every mood. Miles ahead of all other alterno rockers



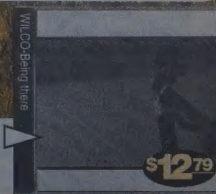
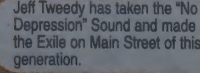
You've got to be dead from the neck up and the waist down not to swing to the tangled riffing and blast off choruses.



The verbal swing and musical savvy displayed on 'It was written' affirm NAS has long term prospects.



Phish have emphasized warmth over technical proficiency. Phish is the real wiggle.



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PRINCESS DETHRONED?

After much thought and considerable distress, I have decided to write and voice my concerns over the current lamentable and upsetting state of the Princess Theatre. As a former film student, avid moviegoer and ardent lifelong supporter of the Princess, I have found it extremely upsetting to hear about the difficulties, financial and otherwise, which have recently plagued this beloved Edmonton institution. Despite these troubles, however, the Princess consistently forged ahead with programming that was nothing less than challenging, excit-

Fine should add insult to Rockers loss

SOCER

BY STEVEN SANDOR

The NPSL has already proven itself—to its credit—to have a far stricter front office than the NFL, NHL, Major League Baseball or the NBA. Two weeks ago, during a loss to the Cleveland Crunch, the Baltimore Spirit's coach pulled his troops off the field after protesting a poor call by the officials.

The league responded by slapping the Spirit with a \$25,000 fine—and it also suspended the game's two referees for two weeks each for making the bad call. This is a league that means business when its rules and bylaws have been broken.

The Detroit Rockers will soon feel the wrath of the league office. The Rockers' inability to cope with a snowstorm in Toronto and an Air Ontario strike left the Edmonton Drillers holding the bag Friday. The Rockers sent only 11 players to Edmonton and lost 12-7 to the Drillers. But that wasn't the story. The game was scheduled to begin at 7:30 p.m., but kick-off didn't go until after 10:30. What's amazing is that almost 2,000 fans (over 8,500 tickets were sold for the match) remained to watch the game.

Why the delay? The Rockers were forced to take a bus from Detroit to Toronto because of an air strike. This caused the team to miss its connecting flight to Edmonton. The Rockers managed to catch the last plane of the day, but were held up by a snowstorm. The Rockers had a four-day layoff before the game with Edmonton—so, why the last-second scheduling?

When the Rockers arrived in Edmonton (at 9:17 p.m.), they were greeted by an entourage worthy of heads of state. A police escort whisked the Detroit squad to the Coliseum.

The NPSL has asked the Drillers (the Drillers gave away a ticket to every fan holding a ducat for the Rockers game) to tally their losses. Lost parking funds, concession revenues, souvenir-stand sales and ticket money will be calculated and sent to the league office, said Drillers' Communications Coordinator Bruce Rakoczy. He expects that part of the fines (the NPSL won't issue the fines until the Drillers submit their balance sheets) will be used to reimburse the Drillers.

ILERS WEEK



This week, Vue press-box fixtures John Turner and Steven Sandor heard, from many sources, that Oil all-star Jason Arnett was spotted at Rebar last week whooping it up with all the punk-rockers. Reports state that Arnie displayed an affection to the music of Glenn Danzig and the Misfits, which shows that not all hockey players' musical tastes are as lame as the stuff they print in the player bios...

Topic: The last WHA reunion?

Steve: When I was in Toronto, the scutlebutt going around Maple Leaf Gardens was that St. Paul, Minn. has become the leading candidate to get the Whalers, who are struggling on the ice and at the gate. They'll get a new rink (I guess the Target Centre's already out of date) as well as the usual concessions from local government. So, last Sunday's Whalers match-up could have been the last time two members of the WHA met head-to-head at the Edmonton Coliseum. But, if all WHA games were as boring as Sunday's game (with the exception of Steven Rice's punishing hit on Andrei Kovalenko and Bryan Marchment's crushing check on Nelson Emerson), then good riddance!

John: Most of the WHA games weren't boring and I think it would be sad if that was the last game played between those two franchises. But these rumors don't necessarily mean a thing, especially if they're coming from the centre of the universe... er, I mean Toronto. When the four WHA franchises joined the NHL in 1979 the rumors then were that Hartford wouldn't stick around much longer but every year they manage to pull through. I guess we'll just have to wait and see.

Topic: Those damn fireworks

Steve: You fans out there might like those fireworks that go off in the rafters before every Oilers home game. But the press box hates them. Why? They go off right next to our heads and seem to get louder and more excessive with every passing game. The four-cannon salute before the Whalers game made me feel like I was in Sarajevo or Beirut. One day, those

fireworks are going to blow someone's freaking head right off his/her shoulders. We cringe at the thought of fireworks. John and I will need shellshock therapy after the season ends. Maybe the Oilers should set the fireworks off at ice level and see how the fans in the expensive Executive Seats like a pre-game explosion or two. Oh yeah, and don't think we've forgotten about the derrick, either. It's still way too gimmicky for a team with a history as proud as the Oilers to have to resort to.

John: Even writing about the fireworks scares me. I've even got the timing down so that I know, to within about four or five seconds, when those damn things are going to go off. I sit there, tense, counting down, knowing that it's going to happen. And I tell myself that this time it's going to be different. This time I won't jump—there will be no hint of fear when they go off. Boom! No matter how I try and prepare myself for what I know is coming they still scare the living day-lights outta me. Next game I'm bringing earplugs.

Topic: Bulking up

Steve: This is the book on the Oilers around the league: Great speed, loads of skill and talent—but easy to push around. The Oilers don't have a legitimate heavy who can punish the opposition with his fists (with the exception of one of the assistant coaches—Dave Semenko). Kovalenko got drilled on Sunday and nothing was done about it. The Oilers were manhandled on Saturday by the Sharks. This team needs to realize that it can't get anywhere in the playoffs without an enforcer. The team's two best fighters, Luke Richardson and Bryan Marchment, are far too valuable to the team to be sitting in the sin bin. Signing Chris Simon was the best thing the Capitals could have done. He's the best fighter in the game today and also has hockey skills. Why the hell didn't the Oilers go after him? Without an enforcer, the opposition gets away with running Oilers scorers and the clutch-and-grab stuff. The cheap shots will continue until the Oilers get someone who actually frightens the opposition. Sor-

Wednesday (away)
Chicago 4, Oil 1

Saturday (home)
San Jose 2, Oil 1

Sunday (home)
Oil 2, Hartford 1 OT

ry, but it's not Louie DeBrusk. His so-called fight (a jersey-grabbing match) with Sharks heavy Todd Ewen four seconds into Saturday's game was a non-event.

John: Always looking for a fight, eh? I'm sure the Oilers are looking for an enforcer but there just isn't anyone available right now. Any proven fighters in the NHL would require a trade in which you'd have to give up too much and bringing up a kid from the minors who is supposed to be a fighter is no guarantee (DeBrusk for example). There are still two months left in which the Oilers can deal for a tough guy and I think they'll make the playoffs regardless.

Topic: Jeff Norton

Steve: Norton's play of late would make him fit right in with the Leafs or the Canadiens. He looked confused as he did a ring-around-the-rosy behind the Oilers net as Al Iafate scored the tying goal for the Sharks. He's pinching far too much and getting caught (which led to a dangerous third-period penalty Sunday after he was forced to haul down Whaler Andrew Cassels—thanks to a bad pinch). Norton is trying too hard to be a winger. His mental errors are glaring. His skating is reminding me of another athlete named Norton—Ken Norton. Yes, this is a mean critique, but that's part of what we're paid to do. No, I'm not a good hockey player and I couldn't do any better if you put me on the ice—but on the other hand, no one would pay me over \$1 million a year to do it, either.

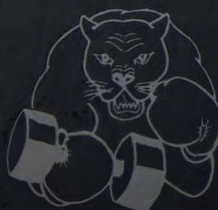
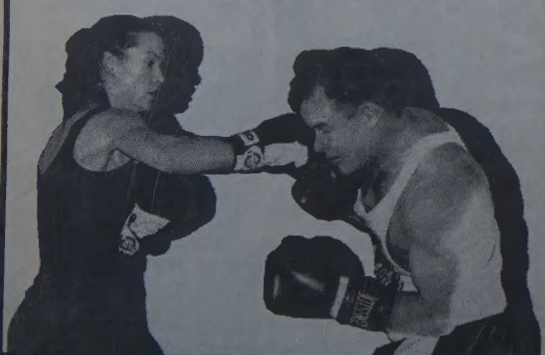
John: Picking on another player this week? Well this guy really deserves it. It wouldn't be so hard to watch Norton's mistakes if they didn't come with his incredibly high price tag. I would suggest that the Oilers trade him but the way he's playing right now who would want him? That's the problem with these American hockey players—no heart. There's a fellow American playing in Hamilton right now with the same problem; big salary, no heart. Maybe Norton could join him and the Oilers could have the distinction of having a farm team with the highest payroll.

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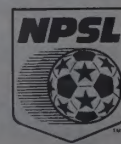


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Zeke's Ski Tips

BY COLIN "ZEKE THE SKI FREAK" CATHREA

• Four factors leading to Mountain Madness

There you are, driving to your favorite ski area. The weather forecast is for 20 cm of fresh powder. The temperature could be dropping, but you've got plenty of warm clothing. However, the events that unfold over the next 24 hours force you to spend the remainder of your ski vacation in the condo.

What could have happened? Your equipment was all properly adjusted and you're a safe skier. Here they are: the four main unforeseen components that could lead to Mountain Madness.

• The first and most overlooked is **altitude sickness**. Some ski areas have base elevations over 8,000 ft. At the top of a high-speed chair lift you can be higher than 10,000 ft. You're not accustomed to this elevation and you take off like a bat out of hell. The heart rate soars and you feel a little lightheaded. If you keep up a good level of aerobic activity, you could find yourself with secondary symptoms such as nausea and headaches.

How do we guard against altitude sickness? Find out how high you are going to be skiing. If it's above 8,000 ft, go easy the first day and allow your body time to adjust. Eat light, drink lots of water and avoid alcohol.

• Second on the list is **snow blindness**. Skiing in higher elevations, coupled with sunlight reflecting off the snow, can burn the retinas right out of your head. If you ski with goggles or sunglasses that do not remove all the UV light, your eyes are tricked into believing it's OK to open up wide. By the end of your day, your eyeballs will be nothing more than two shriveled, black won tons.

I'm exaggerating, but I hope you get the point. If your eyes feel like they have a bit of sand or grit in them, this is most likely the preliminary stages of snow blindness. So what do you do? Always wear good eye protection. It's that simple. The only way to rid yourself of this sickness is resting in a darkened room. No reading or sex. Well, maybe sex.

• The third and fourth are more well known: **hypothermia** and **frostbite**. To combat hypothermia, wear clothes that are just warm enough. If you dress too warm, you'll get soaked with perspiration. Watch for shivering. Dress in layers. Go inside if you feel real cold. ●

Fall Lines with Michael Pasychny

The Ski/Snow Board Mount Everest Challenge is all set for the weekend of Feb. 7-9 at Marmot Basin. The idea is to ski the equivalent elevation of Mount Everest (29,029 ft.) and raise money for child abuse prevention programs for the Northern Alberta Region of the Canadian Red Cross Society.

Participants will have "front of line" privileges during the challenge and will seek to ski the equivalent of 24 lift rides during the day. Each time they enter the lifts they will be credited for 1,200 vertical ft.; this applies to any of the main lifts on the hill and is attractive to all levels of skiers.

Many related activities and benefits surround the Everest Challenge, including return rides on a chartered bus from Edmonton on Friday evening, a welcoming reception, meals all day Saturday, lift tickets and a dinner party Saturday evening hosted by Terry Evans from 100.3 The Bear.

Major sponsors so far include Ski n' Sun Tours, The Bear 100.3 FM, the Edmonton Sun, the Sawridge Hotel and Marmot Basin. Chairman of the event is Ross Bradford, also president of the Better Business Bureau. If you'd like to register for the Mount Everest Challenge, call 423-2680.

Powder Hounds: It's the regional Powder 8 Championships Jan. 18 at Fernie's Snow Valley. In untracked powder, teams of two pair up to try and advance to the Canadian Powder 8 Championships in March. For more information call Fernie at (604) 423-4655.

For those of you who prefer skinny skis, the Canadian Birkebeiner Ski

Festival, the largest Nordic event of its kind in North America, slides into the Blackfoot Recreation Area Feb. 8. For more information and to register, phone 430-7153.

Yahoo! Tomorrow is the start of the eighth annual Jasper in January Mountain Festival of Fun. You're in for two weeks of terrific skiing and boarding with reduced prices on the hill and in town. Area manager Dave Gibson has set adult tickets down to only \$26 from the regular rate of \$37. ●

While most of you were freezing in Edmonton last weekend, we were up at Marmot Basin near Jasper experiencing some incredible spring-like conditions—an air inversion arrived for the weekend—and what a treat it was.

Peering out of our window at the Chateau Jasper Saturday morning, we were met by a gloomy sight: dense fog and -25 C temperatures. But we were there to ski, so we layered on the woolies and headed up the hill.

As we were driving up the winding road, the skies brightened and, as we popped out of the clouds, oh, what a sight to behold: not a cloud in the sky and balmy -4 C weather at the base lodge—and the top of the knob actually reached -1 C that day.

Marmot received a snowfall during the week, so conditions were excellent on packed powder and untracked snow. There were advantages to knowing the hill operators and we were fortunate enough to receive snowmobile rides to the top of a future development area right above Eagle East (skiers currently have to hike up, but future plans include a new lift). Here we discovered some incredible sights of the valley, including the Jasper townsite and some superb glade skiing right down to the Paradise Chalet.

Attached to the Paradise Chalet is the newly-refurbished Eagle Chalet. There we found a large stone fireplace, comfortable seating and a cozy ski atmosphere with walls festooned with ski memorabilia.

But even that couldn't keep us inside—the sun and snow were too good to pass up. Paradise, Highway 16 and Exhibition were in extremely good shape and the sun didn't dip behind the peaks until well into the afternoon. The slopes remained uncrowded for the entire weekend and everyone you met was thrilled with the conditions and flabbergasted at the lack of people.

After a full day, we dragged our aching bones back to Chateau Jasper and into the whirlpool for some well-deserved relaxation. The Chateau is a classy establishment with great services, including a swim-

AREA

by Hart Colbeck



Swooshing down Marmot.

ming pool and fine dining.

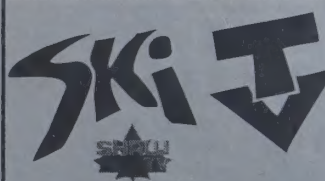
Air inversions at Marmot Basin are frequent but tough to predict, so don't cancel or delay your ski trips until you give the hill a call

and get the real scoop on the weather. We took a chance and were rewarded with great conditions, great service and a whole lot of fun. ●

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Snowphone: 488-5909
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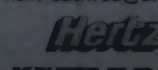


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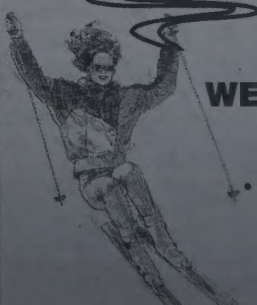
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Willis

continued from page 4.

out yet another regulation.

Although the public remained somnolent, the Public School Boards Association got very excited indeed. It hired Dale Gibson, an ace constitutional lawyer and legal academic, to challenge the legislation even before it was proclaimed.

What a jurisdiction!

In fall of 1994, the government tried a pre-emptive strike. It applied to the Court of Queen's Bench to knock out the challenge without a full hearing on the grounds that you can't stop a provincial government from doing anything it wants within its jurisdiction under the Canadian Constitution, so why waste time trying?

That jurisdiction includes local governments—and local school boards. As Madame Justice Veit of the Alberta Court of Queen's Bench summarized the government's position in ordering the matter to be heard, by "anything" the government really means *anything*:

"[The government of Alberta's position is that]... it could, if it wished, eliminate at a stroke the city council of Calgary and run the City of Calgary from Edmonton. The government says that it would probably not make such an order, for political reasons, but asserts that it could abolish Calgary city council if it wanted to."

The government almost certainly expected to lose this application. But it achieved what was probably its main objective—a year's delay.

With luck, the Klein regime could use the year to sow confusion in the ranks of its foes. The new acts greatly changed the power structure within the school board system.

After all, local school boards are now considerably more dependent on the central authority than, say, junior hockey players are on their coaches. The less independence they have, the more they will tend to be amenable to the blandishments of the Big Coach.

But before the long run, the gods have inconveniently placed the short run.

The redoubtable David King, formerly Minister of Education in the Tory's ancient regime and unsuccessful provincial Tory leadership candidate, is executive director of the Public School Boards Association.

King's profession is politics. In 1966, he went straight from studying political science at the University of Alberta in Edmonton to become Peter Lougheed's executive assistant.

King is an opponent whom Love will underestimate at Klein's peril. Somehow he maintained morale among the troops, even though rural school boards in the heart of electoral Klein land have benefited over the past couple of years from Tory largesse (assessment-starved rural boards are actually receiving more money under the new system), at the probable expense of liberal-dominated Redmonton and its school board.

And when the case came before Mr. Justice V.W.M. "Mac" Smith in November, 1995, the school boards did win something, albeit much less than they were asking for.

Mr. Justice Smith went this far: he held that the government cannot take from the public school

boards more than it has taken from the Catholics.

To keep peace in the valley, the government had allowed Catholic School Boards to raise their own taxes, up to a point (if they raise more than the provincial average, they must refund the excess). His Lordship said that the public boards must have the same opting-out right so as to preserve "mirror equality."

Thus far and no farther, Gibson and his colleague Ritu Khullar had argued there is a fundamental constitutional right to "reasonable autonomy" of local institutions. It doesn't need to be written in our Constitution, they said, because the Canadian Constitution incorporates the unwritten British Constitution. The Brits' local autonomy dates back to the days when they were painting themselves blue with woad.

No sale, said Mr. Justice Smith. The startling (to non-lawyers, at any rate) argument made by the government is valid.

Local institutions, the judge held, are mere creatures of the legislature from which all their powers derive. Said he, in effect: from dust the school boards and municipalities were fashioned; to dust, if it is the will of their creator, the Alberta Provincial Government, they shall return.

Justice Smith gave shorter shrift still to an alternative argument that the removal of the school boards' "reasonable autonomy" violates fundamental parents' rights under the Charter.

The school boards had argued that it is self-evident that centralization would cause parents to suffer "reduced accessibility to elected representatives" and that it would be more difficult for them to ensure that local schools reflected local values. But "they did not lead any evidence to prove that proposition."

The judge held that this was fatal. *Come back to me*, he may have been implying, *when you've got hard evidence*.

The evidence of William the Conqueror

How about this for evidence? In the Court of Appeal, part of the plaintiff's argument begins:

"When William the Conqueror crossed the English Channel in 1066 to impose Norman rule on Britain, he encountered a highly localized form of government..."

Pretty heady stuff compared to the normal forensic head-banging going on elsewhere in the Law Courts building!

Admittedly, it would take some creativity to enlist William the Conqueror in a normal courtroom wrangle. Unless, perhaps, the Battle of Hastings broke out when William and his goons failed to make a left turn in safety and ran into a Saxon chariot?

Astonishingly, this is a case in which such rarefied considerations are highly relevant. Is there no limit to what provincial governments can do within their own jurisdictions as long as they do not run afoul of the *Charter of Rights*?

The problem is that if there is such a limit, we didn't write it down—so there is no place to look for it but in the arcana of the unwritten British Constitution.

Can it be that although William the Conqueror won with fire and sword, 900-odd years later the Alberta Tories can turn the trick with the Government Organization Act?

I fear so. The Kleinites have not, thus far, taken the next logical step in their lust for gambling dollars by adding the Court Select to Sport Select. But in anticipation of this lucrative innovation, I advise that the morning line is that the odds against a total victory by the public school boards are heavy.

Likely they will do no more than hold the ground they regained thanks to Mr. Justice Smith's decision. Shadowy figures in the Bar-risters' Lounge are quoting about seven to one against a bigger win. Still, we mustn't forget that such odds didn't help Mike Tyson, did they?

Of course, such able warriors as King and Gibson may be taken to be well cognizant of the odds. Their main hope is probably that the Justices of the Court of Appeal—and perhaps those of the Supreme Court of Canada down the road—will, even if they feel themselves bound in law to uphold the government, nonetheless be moved to say something helpful.

It's against the rules for judges to strike down laws simply because parts of them would strike most sensible people as unwise. But it is emphatically *not* against the rules for judges to make a few restrained remarks about the legislative unwisdom of maiming our institutions of local government, including school boards.

Small, eccentric fish

Yes, big municipal fish can make their small-town ponds very murky indeed at times with their local crotchets and eccentricities. Yes, Big Government can be more efficient in "sharing" resources and ensuring standards that will fit Alberta's young scholars for global competition.

But a great many of our most valuable public servants cut their political teeth in local school board politics.

These are busy and ambitious people who will not waste their time running for local offices that make no significant decisions. Is the caliber of our tribunes so high that we can afford to lose these recruits?

A great many policies that might have been squelched by a provincial bureaucracy have proven their worth after local experiments unexpectedly succeeded (in Edmonton we need look no further than Old Scona Academic High School or the initiation of Early Childhood Services to illustrate this proposition).

Are we so sure the Province always knows best that we can safely remove the local autonomy that encourages and permits such experiments?

The case of the Public School Boards' Association of Alberta et. al. vs. the Minister of Education et. al. has many ironic points, about most of which this column has, with its usual delicate tact, been silent.

One rather pleasant irony, however, will not be lost on the three-member panel of Appellate judges, at least one of whose members was once a schoolteacher, namely that whatever its result, the main benefits of this case—for constitutional lawyers dealing with problems as abstruse as they come, for political pros, for teachers and principals trying to stay oriented as their professional environment alters unpredictably and possibly even for the average voter—will be educational.

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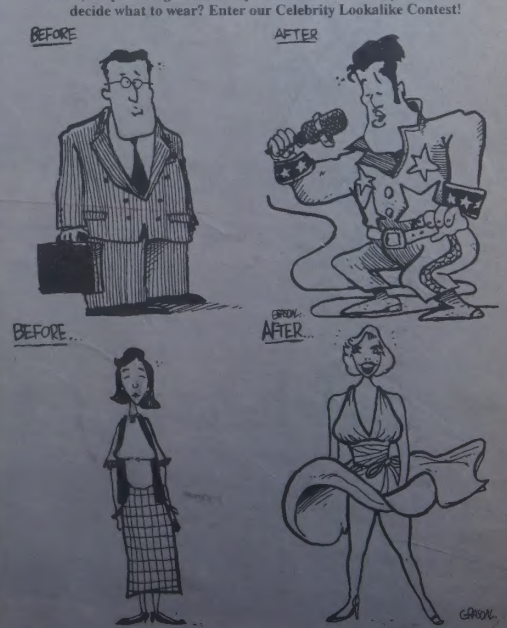
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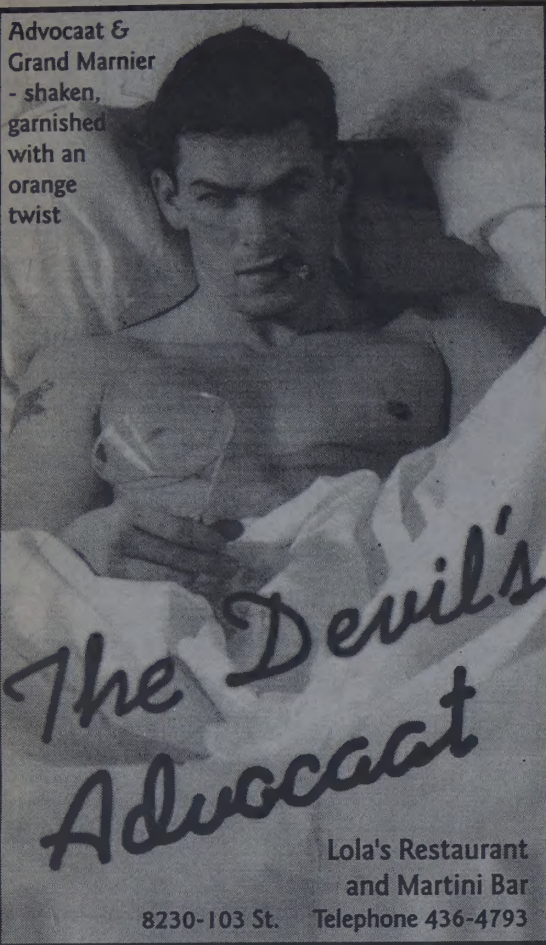
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Fantasy hair show set for Westin

FASHION

BY RYAN GREENWOOD

Last year, the Salon on 6th brought Mardi Gras to the Westin Hotel for Tuxes, Tiles and Tales.

Now, the Edmonton Public Library's membership drive is waiting for the second hair and makeup fantasy show from salon owner Sandy Roberts and her staff.

"We don't want to give away our fantasy theme before the show. I want to keep everyone guessing. But I can guarantee the people haven't seen anything quite like this before," explains Roberts.

Roberts and her team have competed and won awards for fantasy presentations throughout Canada, Alberta and the city.

It's an elaborate ordeal of costume design, hair and makeup styling along with innovative choreography.

"It's fun to work on because it's not day-to-day hair styles. You are not restricted by anything. Anything you imagine is possible," says Roberts.

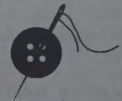
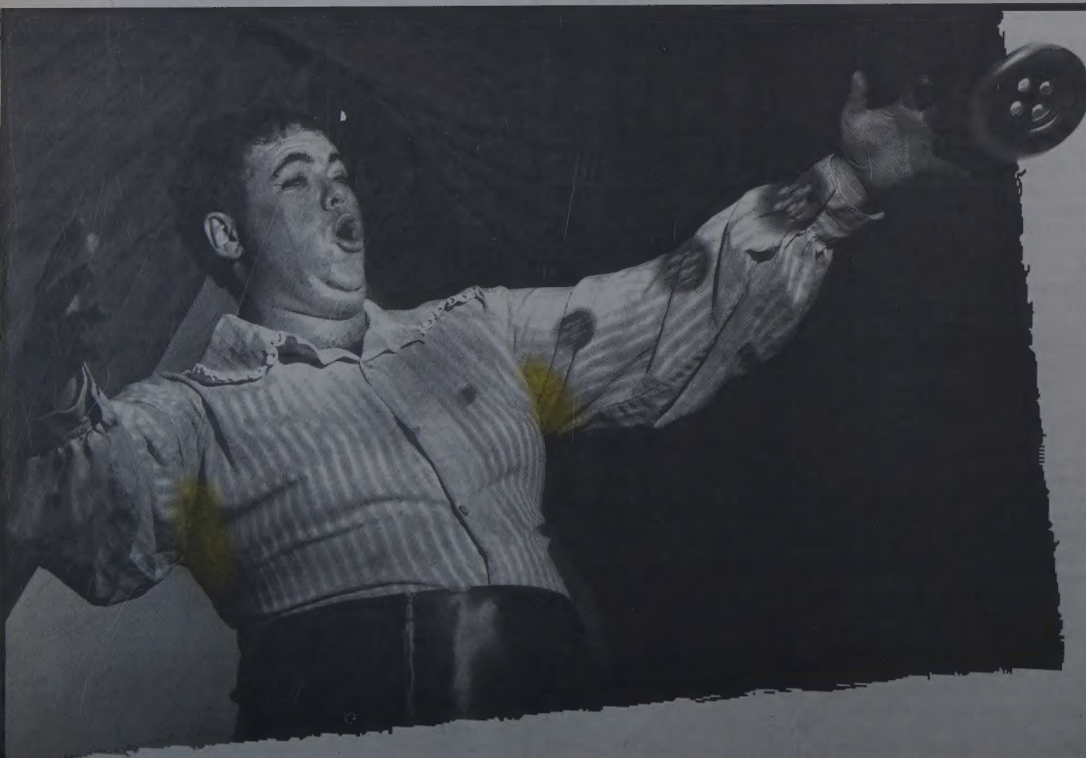
With 14 models in this presentation, Roberts guarantees it's going to raise the heat among the 1,000 attendees.

"We want to have people talking, looking, partying, dancing right before the evening really gets started. It's such a unique approach and people just don't know what to do at first. Then, they really get into it."

Tuxes, Tiles and Tales
Westin Hotel
Jan. 25



Salon on Sixth's very own hair creation.



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Milne catalogue a labor of love

BOOKS
BY KIM
ILICIN

ReVUE

There are a number of reasons why David P. Silcox—noted art historian, government consultant and arts administrator decided—to publish a comprehensive book on Canadian art legend David B. Milne. However, one of them definitely isn't money.

"You might get 20-25 per cent of the cost back from sales," says Silcox. "The whole purpose of the publication is to make it accessible so you don't charge an arm and a leg."

In 1969, David Milne Jr. asked Silcox if he would help the heir complete a Catalogue Raisonné, a process which would involve cataloguing every work by an artist. It meant putting everything in chronological order and authenticating each one.

Done on weekends and in the evenings, it took the pair over 20 years. About five years ago, Silcox found more time and bore down on completing the project. Three years ago he started the text. Made

up of 208,000 words, Silcox drew from letters and the personal writings of Milne. Silcox hopes to publish the letters separately in late 1997 or early 1998.

It only makes sense that a project which consumed many years would take up enormous amounts of time as it neared completion. While it was being published, Silcox turned the printing press into his new home. Afraid of any misprinting in the 5,000 copies, Silcox oversaw everything.

"I basically lived at the plant while they were printing it," says Silcox. "They were doing two eight-hour shifts and I was there for them both."

"The press men don't know what they're aiming at. The blue can be slightly off and it changes the entire reading of the painting. I tend to sit on things more than I should, but if I didn't do it at press time, then there would be no fixing it."

"There's snipers at you the whole way along. The printer can do you in, the photographer can do you in, the plate-etcher can do you in. You're lucky it turns out at all."

This level of commitment is nothing Silcox is too concerned about. He views Milne as a vital part of North American art history. Also, he feels his role is in flushing out art rather than creating it.

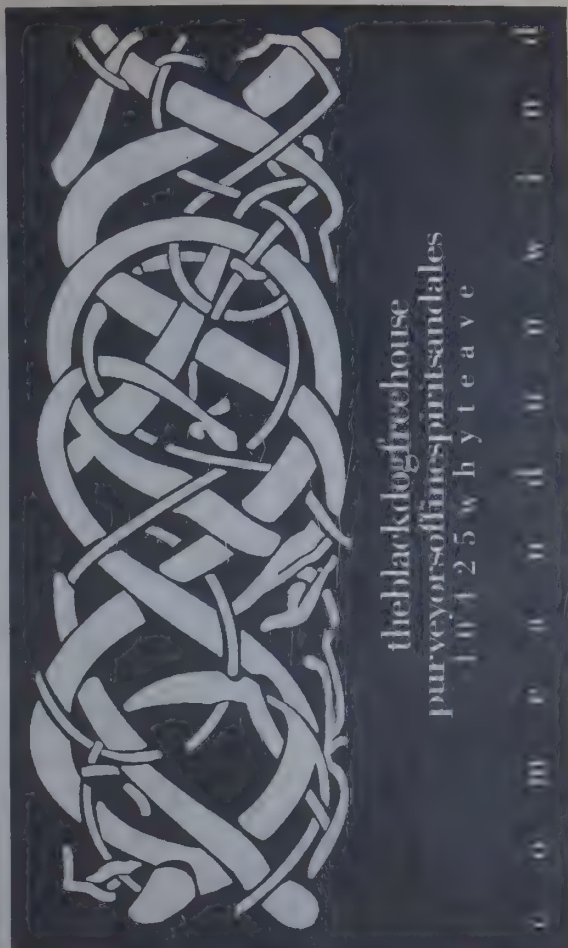
"One of the things I feel strongly about Milne, and I'm really repeating Clement Greenberg, is the odd way his life occurred," says Silcox. "Almost half of his paintings were done in the U.S. and half in Canada. Half are in oil and half are watercolors."

"He's a North American artist. really but he never thought of being anything but a Canadian."

Silcox's dedication towards art is evident throughout his career. From being involved in government agencies which offered grants to spotlighting talent which he felt deserved it, Silcox has always been one of the stage-hands.

"I think of myself as someone who is best described as a hand-maiden to artists," says Silcox. "One who makes it easier for them by changing cultural policy or helping explain their work or by helping them finance things."

David Silcox
Painting Place
The Life and Work of
David B. Milne
University of Toronto
Press: 410 pp.; \$60



VDO makes RealAudio an antique

VUE Net

BY JEFF BARNUM

And you thought RealAudio was cool.

RealAudio, which turns your computer into an AM radio by streaming audio over the Internet, is yesterday's technology.

The new funky thing looming on the bandwidth-sucking horizon is streaming video. VDO (<www.vdo.net>) has come up with a scheme similar to RealAudio's (i.e. a separate server for the video) and you can get the video on your desktop, either through the stand-alone player, the Netscape Plugin or Internet Explorer ActiveX control.

The application is available for Windows 95, NT and 3.1 as well as Apple's Power Macintosh.

A sluice of people have jumped on board to deliver content for this exciting new medium, including Canada's own *CBC NewsWorld* (although their VDO server was not working when I checked out the site).

Also on VDO: CBS's late late night newscast (named *UTTM* for Up To The Minute), *Wired* magazine, France TV3, as well as an Asian parliamentary channel.

Not only can you catch up-to-the-minute news clips from your desktop, you can see television that, otherwise, you might never see in your life.

By far, the coolest content to be provided thus far is being served by the American Film Institute (AFI). On Jan. 22, 1997, the AFI (www.afionline.org) will be showing the Charlie Chaplin film *The Rink*, made in 1916.

"This is watershed moment in the continuing effort to bring entertainment to a worldwide audience over the Internet," said Dan Harries, AFI Director, Online Media. "For the first time in the history of the World Wide Web, anyone, anywhere across the globe will be able to log on and watch a classic Hollywood movie in its entirety, on-demand and complete with sound. As the Internet continues to dramatically change the way the world communicates, does business and is entertained, we believe the launch of the AFI Online Cinema marks a major contribution to the expansion of this still brand-new medium."

AFI plans to present a new feature every month, much the same way a traditional cinema would present a program. February's film is scheduled to be Buster Keaton's 1921 classic *The Boat*.

Movie watching tip: popcorn butter is not healthy for your keyboard.

Jeff Barnum is a movie watching fiend. Reviews of *The Rink* (or any film for that matter) can be sent to <jeff@vue.ab.ca> or through <<http://vue.ab.ca/cgi-bin/talkback.cgi>>.

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January 16, 1996

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Photo: Kristina Hahn



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THURSDAY JANUARY 16

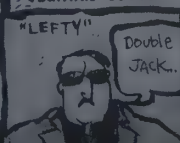
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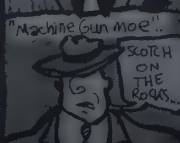
Silent Sam.

"NOODLES"



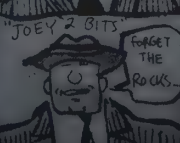
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Music Notes



The Killjoys—today they'll hate everyone.

BY GARY MCDONNAN

The January doldrums are passing in live music land. Let us give thanks...

The Rev has an excellent double bill on Thursday. The Jessica Schoenberg band returns from its most recent swing to the eastern half of the continent to headline this downtown bill. Playing second are St. Albert's great pop hope the Royal Family. Proving that there is more going on in the expensive postal codes to the north than just sweating those RRSP contributions, the Royal Family recently released a debut CD called *14 Steps to A Happier, Healthier You*. Apparently, no one told the band that there was a group in Edmonton during the '60s that used the same moniker, but hey, without a copyright the oldsters wouldn't have a leg to stand on anyway.

Still in the "intriguing double bill" department, the Sidetrack also features two great acts on Thursday. Edmonton's Piemyn will play the room that evening along with Calgary's Tariq. Mr. T is managed by Earthtones manager Graham Berkhold and released an indie CD called *Splat* in 1996. That, in turn, caught the ear of EMI Music who have reportedly inked a deal with the transplanted Montréaler. The fruits of that deal will appear some time in 1997. In the meantime, catch the artist in pre-hype mode this Thursday.

Edmonton's classiest musician, Tommy Banks, slips into performance mode to appear with the Grant MacEwan Community College Music Program Showcase Bands on Friday night (With

a name that long, no wonder they don't tour—it would never fit on anyone's marquee). Rick Garn and Charlie Austin will put the bands through their paces and Banks will join both ensembles for some group and solo work. Banks recently made one of his infrequent soirées into the recording world to release a new CD called *Yes Indeed!* Some of that material should be featured in the show, along with jazz and pop standards. The show goes on at 8 p.m. Friday at the John L. Haar Theatre on the Jasper Place Campus of Grant MacEwan. Tickets are at the door.

Those of you who like to rawk the Convention Centre will echo (and I do mean echo) with those amplified guitars on Friday night. The Headstones return to Edmonton for a U of A gig. Thanks to the LRT, the Convention Centre merely seems like one extra-long passageway-to-Mechanical-Engineering to inebriated University types, so the party should be in full force by the time support acts the Bloody Chiclets and the Killjoys hit the stage mid-evening.

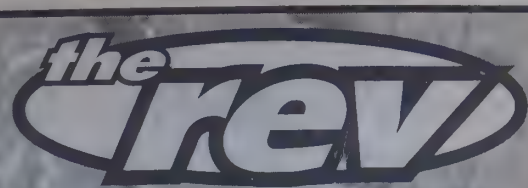
The "have party, will travel" vibe of iMaracujahl will come to rest in the Sidetrack Café on Saturday night. A weekend iMaracujahl date is always cause for celebration among the city's cab companies. Get to the "Track early if you don't want to be stuck in the back corner with the basketball game.

Meanwhile, at the Yardbird Suite, the man who knows more clubs in the B.C. Interior than that province's liquor board will play the first of two nights on Friday. Lester Quitzau will be headlining one of his first dates in the city since his CD *A Rig Love* came out last

fall. No word on whether he'll have that nifty, hollowed-out TV that featured so prominently as a prop at his CD release party, but count on lots of Quitzau's nifty blues-rock music and fine guitar playing to be on display. Doors for Quitzau's shows on both Friday and Saturday are at 8 p.m.

Cindy Church has just returned from a cross-Canada swing with Quartette. Saturday she'll be performing in a trio-setting at the Riverdale Community Hall. Church has just released a self-titled album that was recorded at Edmonton's Beta Studios and she'll be releasing a video of one of the tracks off the album in the near future. But her amazing voice is best appreciated live and Saturday will be Edmonton's first opportunity in many months to see her as a solo artist.

Finally, there's a bit of a crisis in classic-rock land this week. One of the champions of big-haired '80s rock, Great White (best remembered for their cover version of Ian Hunter's "Once Bitten, Twice Shy") rolls into the Thunderdome on Wednesday. Originally, the Headpins were slated to open the show, but they were bumped in favor of a group called Rhythm Slave (sic). I don't recall them having any hits in the '80s, so it might be a case of "buyer beware." The Headpins, meanwhile, will still get to stand on stage at the T-Dome. They'll do it, however, on Feb. 4 as part of a Canuck Classic Rock triple bill that will pair the band with Helix and Harlequin. Let's hope all that hairspray doesn't get too close to the lights—the fire marshal might have to shut down the show.



THURSDAY JANUARY 16

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with
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MUSIC

How to get ahead in the music industry

ROCK
BY KIM
JACKSON

PreVUE



Hardly the kind of lads you would expect to be misbehaving in an airport, don't you think?

There are numerous things which Vancouver-based outfit Bloody Chiclets is talented at.

However, none are more vital to its essence than the ability to have one hand in the cookie jar while still convincing people of the band's innocence and worth

Comprised of Glen Reid (vocals/guitar/bass), Devin Reschny (keyboards), Chad Reid (bass) and Gabe Tracey (drums/vocals), the band went through numerous experiences which weren't always above board. From starting off in the illegal after-hours clubs to a close call at customs, Bloody Chiclets always manage to sneak past authority and come out stronger for it.

"We're professional so we know how to work the border," says Reschny. "You have to be because an incident like that could completely ruin you internationally."

Reschny is referring to the time he and his bandmates were flying from Vancouver to New York. After finishing a joint, the guys went into the airport. Along the way to his gate, Reschny encountered a dog and decided to express his love for animals by petting the canine.

Part way into the affection session, the dog's owner, a customs official, came out. Being dutiful to his master, the dog rattled out the Chiclets and the band spent the next few hours being strip-searched and having their bags

thoroughly gone through. Regardless of the incident, the band still made it to New York. Reschny swears it's the last time that happens.

The band spent some of its formative time living in a three-storey home dubbed "Castle Negligence" along with over twenty other people.

Reschny describes the house as a "...combination rehearsal space/sleeping space/fuck area."

Also a vital part of the Vancouver days was the after-hours clubs. Although the band lost venues like The Crib after police cracked down on the scene, many important contacts came from that era.

"That's our style, very illegal," says Reschny.

Despite the questionable activities of The Bloody Chiclets and the slightly seedy lifestyle, the

group managed to procure a record contract and release its self-titled debut. Full of punk-edged pop which isn't afraid to poke fun at the way life works, the band plans to support the album in Canada and then move to New York and start working the States.

"Unfortunately, when you are in the States you can't be a Canadian," says Reschny. "However when we're in Canada we're a Canadian band."

"In order to break such a vast market you have to be one of them. You have to blend in with the trees."

Bloody Chiclets
w/ Headstones and
Killjoys
Convention Centre
Jan. 17

Married to the Mudgirl

ALTERNATIVE

BY STEVEN SANDHU

Kim Bingham, the singer/songwriter persona better known to the music world as Mudgirl, got more than she bargained for when she went shopping for a producer for her independently-released debut EP, *First Book*. She also got a husband out of the deal.

Bingham used to be a part of Me, Mom and Morgentaler, the Montréal ska-fusion act that was named that city's best act on four separate occasions. After the band disbanded in 1994, Bingham packed up and did what most Canadians promise to do on a daily basis—she moved to Vancouver.

While with Me, Mom and Morgentaler, she hooked up with Odds' main-man Steven Drake at a Toronto alternarock festival. After seeing the Odds in Vancouver, she appealed to Drake to send her solo demo tape to Jim Rondinelli, the band's producer. Instead, Drake told her he'd do the job.

It was the beginning of a rock 'n' roll love story. In the summer of 1996, Drake and Bingham tied the knot in New York's Central Park. Reports assure that no one in the wedding party was mugged.

But don't confuse Bingham's musical style with that of her husband. Mudgirl is a heavily pop-oriented, melody-heavy project. While the music features layers of washing guitar sound, Bingham has no problem calling herself a pure pop songwriter.

"I've always thought that melody should come

out on top in the end," says Bingham from her Vancouver home. "Pop music has never been atonal. It's always been melody first. From the Supremes to Nirvana to Alanis Morissette—anyone in the Top 40—to have a hit song, you have to be able to hum it."

The tour will give Bingham the opportunity to gain exposure she's never had before. She's touring with two of Canada's top major-label touring acts. She's had to put the demo process of her follow-up on hold to do the 12-date Canadian tour. But it's a small price to pay for a chance at getting signed.

"I really don't know what's in my future. I'm happy being an independent, though. It's a lot of work, but I kinda like being my own mini-Donald Trump—but without the money."

"I find that after you finish touring, a lot of things can happen. When you tour, you go through centres and create a vibe. That's what happened last time. About two weeks after we finished touring, things started to change."

Still, Bingham is humble about what she plans to accomplish with this tour.

"This tour is still primarily for me to provide exposure for my first EP, because 99.9 per cent of the people out there have never heard my stuff before."

Mudgirl
w/ Mother Earth and Moist
Convention Centre
Jan. 23

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HEALING HANDS

Pianist debuts CD after battling injury

COVER

BY HALEY SIMONS

The memories that haunt us will never fade away... begins a poem by Joseph Lai, a young local pianist about to debut his first CD.

My strongest memory of Lai is that of your basic 11-year-old child prodigy, a diminutive kid competing against others almost twice his age in local and national piano competitions—and winning!

What is missing from my memory is any recollection of verbal exchange. All those years of childhood piano classes—we even had the same piano teacher—and not one conversation comes to mind. So it is with no little astonishment that my latest encounter with Lai is with his rather striking poetry written as program notes to his CD entitled *Dedications*. Definitely not the words of the shy 11-year-old I once knew, my curiosity about this enigmatic "kid" is piqued.

Lai is launching this CD with a recital of its entire contents, from the beautiful solo piano pieces of Skriabin and Debussy to many of his own original compositions. The transition from performer to composer is both interesting and heartbreaking.

Very early in his promising career, Lai encountered serious physical difficulties.

"I lost control of my hand. Shortly after competing in the Tri-Bach competition, two of my fingers went under on me. To this day nobody knows exactly what happened."

Aside from the obvious negative effect on his career, the physical setback took a severe emotional toll on its young victim.

"When I was going through this, I had minimal emotional support. I needed somebody at the time. A young friend (Sarah Malcolm) and her family sort of took me in. The youthful, carefree atmosphere there helped me to stop feeling sorry for myself—no more 'Oh-woe-is-me.' I just went on from there."

In repayment, Lai has dedicated a number of his compositions on the CD to his friend.

"This CD is not so much a reflection of my trying to reach a wider audience, but on a personal note, I found I had arrived at a completeness as a person. I feel that after all I've gone through, the process of completing this recording, even though my hand isn't 100 per cent, attests that I can still do it. I've put those demons to rest, and have put that period of my life behind me."

His personal words are echoed in his poem: "...We hold onto the past—perhaps forever stained."

Perhaps Lai will be haunted by his past. But the question of what might have been as a performer is answered by the creations of Joseph Lai, the composer.

"I still very much want to be a pianist. Certainly from a compositional point of view I wouldn't have written a single note had this

first time in well over a decade to play the piano using both hands. "Each one of these pieces is tailor-made for me as a performer. There's a popular flavor, very much French, with a touch of Oriental, even though I'm neither French nor Chinese! I may sound like a tourist!"

I had arrived at a completeness as a person. I feel that after all I've gone through, the process of completing this recording attests that I can still do it. I've put those demons to rest, and have put that period of my life behind me.

—Joseph Lai

injury not happened. I was dealing with the fact that I couldn't play, not even a C major scale! To be honest, for the longest time I felt left out. The Malcolm family helped me realize I still have something to offer—maybe find my own voice as a composer."

Lai hopes this compositional endeavor will merge with his "former life as a pianist" when, this Sunday, he attempts for the

Or at best, maybe history has repeated itself as it did with Robert Schumann, whose hand injury provided the music world with one of the greatest piano composers of all time. For now, Lai is still happiest "not looking beyond tomorrow."

Joseph Lai
Jan. 19
Arden Theatre



Joseph Lai will play a mix of the Masters and his own work.

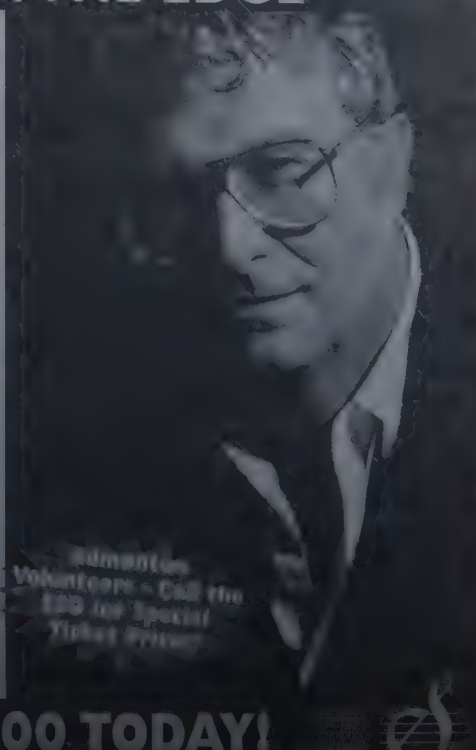
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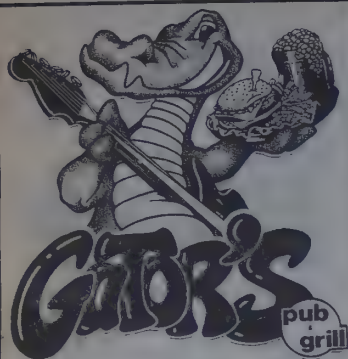
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Headstones flaunt rebel-rock image

**ROCK
BY KEN
KLEIN**

PreVUE

Hailing from Kingston, Ont., the Headstones have a developed not only a niche in Canadian rock but also a reputation.

Between the jagged lyrics of lead singer Hugh Dillon and the full-bore rock sounds of Trent Carr (guitars/vocals), Dale Harrison (drums) and Tim White (bass/vocals) and a live performance which leaves some breathless and others bruised, the band has heard descriptions ranging from dark and dangerous to rough around the edges. The band feels this way of living isn't a negative or a controlled image meant to impress fans. Instead, it is a natural side effect caused by the job.

"Of course we are," says White. "We don't have nine-to-five regulated jobs."

"I think we get to experience a different way of life than other people do. If that makes us rough around the edges then so be it. I'd rather be rough around the edges than all polished and boring."

Even the band's newsletter tells of how the Headstones have no problem living in a manner they feel necessary. One tale told is of a concert at Durham College. After a fan doused Dillon with a beer he proceeded to jump into the crowd and land a few punches before finishing the song. Some may see this form of communication as a little over-the-top but that's not the Headstones' vision.

"We get obsessed with our lifestyle when we go to work," says White. "I've always resented some people in the industry when they say 'this is your job.' Yes it is but it's so much more. I prefer to think of it as art rather than a job."

Another obscure chapter oc-



Who does he think he is...Johnny Rotten?

curred in the band's life when it was invited by the Canadian Consulate to play a Canadian Music Festival in Mexico city. It also ended up returning to Mexico for a book festival. Although Guadalajara came across as a sleepy town, the Headstones found 3,000 rock fans and some other interesting individuals who were willing to stir things up.

"Mexico is a crazy place," says White. "We played in Guadalajara which is quiet and very religious. However, we were there for a week and we hung out with this wild Mexican lesbian. She took us to a couple of strip joints and such."

The band is still touring on the strength of its last album, *Teeth and Tissue*. Although the Headstones hoped to release the new album by now, it was decided a March release would give

them enough time to put out a recording which pleased the band.

From the music to the band's presence, many inferences and suppositions can be made. However White feels, regardless of what you witness, you still don't know the whole story and can't make a sweeping judgement on what Headstones are all about.

"I think, with any band, there is a certain amount of mystery because you're not with them all the time so you don't know what they're really like," says White. "You only know them from their portrayals and such."

**Headstones
w/ Killjoys and Bloody
Chicklets
Convention Center
Jan. 17**

Awards mean little to IME's leading man

ROCK

BY KEN KLEIN

PreVUE

While some bands exist on excess and blurred vision, I Mother Earth sustains its touring moxy by making only its live show an unrestrained frenzy.

Between lead singer Edwin's (he only uses his first name, we'll get to that later) concern for his voice and Jagori Tanna (guitar/vocals), Bruce Gordon (bass) and Christian Tanna (drums) sharing driving duties, the band doesn't let loose more than once a week.

"I'm a little bit of a slave to my voice," says Edwin. "When I'm on the road, I don't drink, I don't smoke and I make sure I get enough sleep. When I'm at home I can be totally irresponsible but if my voice slips up on the road I need a week off to recover."

However the professional attitude is balanced by the sheer joy of playing. With a tour schedule which looks much like a regular calendar, I Mother Earth finds happiness in playing live.

"The hour-and-a-half you have on stage is therapy for the other 22-and-a-half hours," says Edwin. "If it wasn't for that hour and a half then I couldn't do it. I could never be a roadie."

Being reduced to stage help isn't something the band, which melds modern rock sensibilities with musical ideas ranging from Santana to the Beat Generation, has to worry about. The 1996 release *Scenery and Fish* is selling steady and the band just

shipped its third single to radio. Adding to the resumé is a number of awards. To the band it means someone is noticing its success... and not much more.

"Awards mean somebody is listening but it doesn't mean anything in the big scheme of things," says Edwin. "It's kind of nice. Maybe in 10 years I can look back at all the awards I've won but right now we're more concerned with creating music and getting people to listen."

However keeping life as a powerhouse rock outfit in perspective is one thing I Mother Earth excels at. Whether it be staying in control on the road or keeping the members' private lives a separate entity, the band maintains rigid control.

The major trick for maintaining anonymity is the names. The brothers use an assumed last name and Edwin uses only his first. They see it not only as having a protective quality but also one which supplies and includes entertainment value.

"As far as my career in the entertainment industry is concerned, Edwin is enough to identify with," says Edwin. "I figure unless you're my lawyer or my accountant, you don't need to know my last name."

"People seem to really like to think about what my last name is. They're bickering back and forth about what it is."

**I Mother Earth
w/ Moist and Mudgiri
Convention Centre
Jan. 23**

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Sound Alarm for Peters' solo effort

MIKE PETERS
Feel Free
(Atlantic)

Best known as a member of the Alarm for the last decade or so, guitarist Mike Peters might have a bit of trouble convincing anybody that he wasn't holding his best stuff back for *Feel Free*. No word on whether or not the album's title says anything about Peters' current relationship with his bandmates, but there's little doubt as to the, um, "soloness" status of the disc. Peters either writes or co-writes; sings; plays the guitar and usually adds an overdub or two on all 13 tracks except for "What Is It For," where he plays every instrument, save for the drums.

For humorous effect, compare this to the recent Shaquille O'Neal, ahem, solo album where most of the tracks list up to six (!) writers' credits per track (O'Neal: "Uhh, man, what's a good word that rhymes with 'zillions of bucks'?" Gee, Shaq, how about "totally sucks"?). Maybe O'Neal should've layed on the floor to record his first (and, no doubt, his last) would-be solo record: the air, way up there where his brain lives, is obviously much too thin.

Alas, I digress; let's get back to *Feel Free* for a while.

Basically, unlike Shaq's humorless, tuneless, spoken word (oops, sorry—rap!) album, *Feel Free* is virtually flawless. Every tune is a fully realized, self-contained entity to-and-of its own, while the breadth of Peters' pop/rock songwriting ability practically spans the spectrum of moods, tempos and styles available. Even the sequencing of the tracks is notable because, somehow, the end

of each seems to leave open a certain type of space that can only be properly filled by the next track.

Feel Free is loaded with a staggering quantity of clever lyrics, most of which point out the absurdities of life, with great clarity and wit. Peters' subtle but potent sense of humour, coupled with his mastery of the turn of phrase, takes the edge off of what is ultimately a sardonic world view, but it's neatly disguised. The effect is similar to hearing someone being spoken to in such a dryly sarcastic way that it's a couple of hours later that they finally realize when they've been called an idiot.

T. C. Shaw

TOM HARRELL
Labyrinth
(BMG)

LEON PARKER
Belief
(Sony Music)

Edmontonians had opportunities to see Tom Harrell in a couple of supporting roles, as part of Phil Woods band and with Joe Lovano.

If you have, you are not likely to forget his unique stage presence. Standing in the shadows with head bowed, trumpet held in his crossed hands when not playing, the transformation when called upon for a solo or part of an arrangement is a little surprising and wholly satisfying. It's not an affectation, but evidence of an extraordinarily successful battle with schizophrenia.

This is a recording of pieces

isn't the whole island paved yet? Oh, way fuckin' cool, muh mahn. (Shaw)

WARRANT 96: Belly To Belly (BMG)
"Welcome back to *Everyday Days*, the lifestyle show to end all others. And now, we move along to the most popular segment of the show, of course I'm referring to 'Miracle Makeover,' with our special guests, Warrant. Oooh, looks like it'll take more than the cosmetic genius of our own 'Mr. Maurice' to remove those nagging stains caused by too many slices of 'Cherry Pie.' Wait, those aren't stains, they're flesh wounds, caused by jumping on a fast-moving grunge bandwagon! By the way, how fast is something going when it's falling straight down? Faster than share dividends in no-load

spandex ventures!" (Shaw)

SNOOP DOGGY DOGG: The Dogfather (Sony) Now that Snoop's legal problems are more or less behind him, he can concentrate on his career as a gansta rapper gone revered. For a much-anticipated album it really left me wanting a whole lot more. The beats are thin and old school and he's talking the same old shit, hanging up in the hood. You start to wonder why Snoop didn't dig deep into his soul from his experiences of the last year to push his creativity over the top. Yes, the preaching is high, but the message is weak. Trying to push the meaning with an in-your-face album titled *The Dogfather*—it doesn't cut. (O'Malley)

New Sounds

This week's newest discs

which are mostly his own, except a duet with himself on piano and flugelhorn, of "Darn That Dream." The flugelhorn makes just one other appearance, on "Marimba Song," which features the same lineup as most of the others; the exquisite Billy Hart on drums, Don Braden on tenor sax, Kenny Werner on piano and Larry Grenadier on standup.

About half the cuts use this pared down quintet while the others are supplemented by Lovano on tenor sax, Rob Botti on oboe, Gary Smulyan on bass clarinet, Steve Turre on trombone and Leon Parker on various percussion.

Strong connections to the past abound with arrangements that invoke cool school memories of Gerry Mulligan and Chet Baker, while others blister with post-bop bass walks that invite frenzied riffs.

Bill Evans, among many others, is credited as a major influence, since Harrell played piano as well as trumpet in his youth, and played on one of Evans' later recordings. In a sentimental tip of the hat, he uses Evans Steinway for the duet.

Parker, percussionist extraordinaire, has his own disc out, and as

you might expect, Harrell is part of the lineup. The entirely different context doesn't prevent Harrell from turning in a beautiful solo on "Ray of Light," where the main hook is provided by a steel pan drum.

Steve Wilson's alto occasionally sounds a bit like Pee Wee Russell's clarinet style when he isn't playing soprano or flute.

The percussion work is very layered, but simple, groove-oriented, and measured in a Steve Reich/Penguin Café Orchestra sort of way. Very little wild or extended percussive soloing in just over 40 minutes of music that, except for Ellington's "In a Sentimental Mood," is usually credited to members of the group.

Some compositions are funkier, even hip-hop-ish, or reminiscent of Bobby McFerrin when Parker and Natalie Cushman (who doubles on percussion) mix it up on the vocals in "Calling Out."

Charming, but what's the purpose of a 30-second hidden track?

Ken Soehn

VARIOUS ARTISTS
Television's Greatest Hits, Volumes 1-7 (TVT)

If your greatest wish was to possess knowledge of all TV show themes that ever existed, you're in luck.

TVT records has released a "greatest hits" volume set with songs dating back from the beginning of TV history. Each disc is packed with 65 of the most explosive numbers like Vega\$ and Skippy the Bush Kangaroo.

Believe me when I say owning this collection would only benefit those desperate for nostalgia. Nonetheless, there are some classics: *Chico and the Man*, *Emergency*, and, of course, *superchicken*.

Without a doubt, a great gift for the young and the old.

Doolin O'Malley

Short Cuts

DJ HONDA: DJ Honda (Sony) Oh, yes, get down and then get back up again with "muh mahn." DJ Honda, the funkiest scratcher in Tokyo, 'cuz, hey, Tokyo's gun totin' street scene is a lot like LA's, (Sure, and Master T ain't pushin' 40) right? Pissed me off when they spelled "tha" wrong twice on the back cover, and, as expected, "What You Expected" was the sound of old Betsy starting up in a barn somewhere. Couldn't be Japan—

Band swings into new CD plans

BLUES/ROOTS

BY PAULA E. KIRMAN

PreVUE

R&B locals the Swingin' Ya Band brings its act to the Commercial this week.

"It's kind of a cool place to play," says lead vocalist/guitarist Tom Roschkov. "I really enjoy playing there. But we don't overplay the place—we play there a couple of times a year."

While most local bands eagerly accept as many gigs as possible, Roschkov stresses he plans the band's schedule carefully to avoid overkill.

"I'm really careful about attempting to not play the same places over and over. Sometimes I even turn work down because I don't want people to be like 'Oh God, not these guys again.'"

"It doesn't matter how good you are, if you're overplaying a place it can be a bad thing—there's a danger in that. You really wear yourself out."

The Swingin' Ya Band has been around in various incarnations for about seven years. In addition to

Roschkov, the nucleus includes Peter Höhn on drums and bassist John Oldham. Local sax player Marv Yakoweshen often joins the band for gigs.

"He's wonderful, we love him," laughs Roschkov. "I hire him whenever I get the chance."

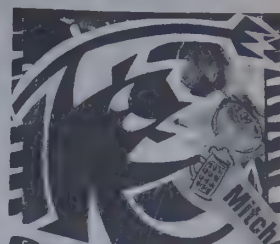
A mainstay on the local scene, Roschkov feels the personal paradox between the desire to pursue music full time and the necessity of the day job.

"Logistically, to attempt to do this full time and stay around the city is difficult. We all have other forms of making money, but I think music is clearly my career."

The band is currently working on a CD to add to its catalogue of cassette releases. As yet untitled, the CD will feature original material as well as some cover standards followers of the band will recognize.

"Now it's just a matter of working out the bugs," he explains. "Our last recording is about four years old, so I'm dying to get this happening."

Swingin' Ya Band
Commercial on Whyte
Jan. 16-18



thursday january 16
Lyps
prezentz
their best of 96

sunday night
BINGO
with guy smillee & a cast of thousands

starting tues. jan 21
punk, ska and rock'n'roll
downstairs
HIP HOP UPSTAIRS

friday january 24
Daytona
IS TINKER

saturday january 25
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the james t kirks

saturday feb 1
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w/
salmonblaster

The Rebar
10551 whyte
info: 433-3600



Tom Roschkov.

Fourplay offered 15-minute hoots

Theatre community offers spontaneous laughs

THEATRE
BY ANNA
ANDERSON

ReVUE

It's not very often that the Edmonton theatre community lets its hair down.

I know, I know. You think we all lead bohemian lives and kiss each other a lot. But one must be frank. The only times we really see each other is at openings, award ceremonies and fundraisers. You still have to dress up, be pleasant to people you absolutely cannot stand and likewise can't stand you—and most important of all, to try to make business contacts without LOOKING like you're trying to make business

contacts

Free booze and eats aside, it's a tough day out.

So when last weekend's Catalyst fundraiser *Over The Edge With Fourplay Cabaret* got crass and irreverent, the audience result was bedlam.

Yes. You heard me. MENTAL. David Belke snorted. Eileen Sproule cackled. Stewart Lemoine was heard to actually laugh out loud. Dave Clarke was whistled at by girls. The man with the most incredibly goofy laugh in the History of the World, director Michael Clark, was a mere voice in the crowd.

And why?

Four playwrighting teams, four directors, eight designers, four

actors and one composer had all of three hours to write, decipher, interpret and perform four uniquely different plays that evening. Different because each artist experienced terror in voices all their own. But watch out! Each play had to begin with a line chosen by the listeners of *Edmonton A.M.* The chosen quip?

"The dump is closed."

Now what is a self-respecting writer going to do with a line like that. And the performers! How can they fulfill the artistic blueprint after working all day non-stop and with very few smoke breaks?

Oh my Gentle Readers. You have no idea.

Rec Room Rage by Trevor Schmidt was a 15-minute descent from yuppie malaise into sex-kink-hell. Couple one (Larry Yachimiec, Andrea House) met for drinks with their neighbors in the cul-de-sac (Marianne Copithorne, Shaun Johnston)... only to be drugged, tied-up, rubber-fitted and debauched. Ech. And in pant-suits and argyle socks, even!

Millions In The Mallows by Stewart Lemoine brought us to the high-kitsch estate of aging diva Ms. Snail (Copithorne), where a mysterious suitcase has been discovered in the garden by the Slavic help (Johnston). Several medleys later (House and the magic music of Burt Bacharach), the potent parcel is spirited away by a plainclothes copper who seems to be missing his trousers (Yachimiec).

Wes Borg and Neil Grahn joined supergalactic forces yet again to pen their 15-minute opus, *Deadmonton: 2009 (Electric Boogaloo)*. Bill Smith (Johnston) is the Overlord of a post-apocalyptic E-town. Wielding his gun and mauling the poor, he rules with iron thumb and beaver pelt. Then a little girl SHOOTs him! Ha-ha-ha-ha-ha!

Essentially, the scripts were senseless. The actors were terrified. The design teams cheated like crazy and the crowd were about as well-mannered as hyperactive tots in a sugar refinery.

But it was David Belke's script that hushed the huddled masses

that night. *Much Ado In 15 Minutes* parodied very classical theatre convention known to man. And it rhymed! It is a testament to Belke's almost terrifying talent. Though the sight of Yachimiec and Johnston in crotch-holed tights was a dream come true for this reviewer, House was definitely the brightest light of them all as she rambled through bushels of forsooths and verily... all while clinging to the remains of deteriorating armor (ingeniously designed by Narda McCarroll). Fabulous!

Great fun was had by almost all that Friday. Four hearty reviewers were called upon to review each play in 18 minutes. They did it because it was for a good cause and hey, why not have some fun? They were locked in a tiny office, not allowed smoke or bathroom breaks, forced to work on non-ergonomic keyboards with archaic notepads programs and STILL were expected to be bloody clever!

Not that anyone's naming names. But Gentle Readers, heads will roll.

VINO K folkdance ensemble

Mardi Gras in Edmonton!

The Vinok Folkdance Ensemble invites you to an evening of authentic Cajun cookin' and entertainment in the true New Orleans style! Highlights of the evening will include:

- a complete dinner with wine
- Mardi Gras music and entertainment, topped off with a performance by Vinok
- raffles, a silent auction, and prizes galore

PLUS, EVERY TICKET GIVES YOU A CHANCE AT A TRIP FOR 2 TO MARDI GRAS IN NEW ORLEANS!

Date: Saturday, January 25, 1997

Time: Cocktails begin at 6pm

Place: Chateau Louis Conference Centre, 11727 Kingsway

Tickets are \$50 per person.

Call 454-3739 for more information.

Dress in the spirit of Mardi Gras! Costumes are encouraged!

Planet Play's first foray

a confusing work

THEATRE

BY ANNA
ANDERSON

ReVUE

Charles Darwin meets Mary Magdelene. They have sex for a bit.

And then the house there all in suddenly becomes the Arc. Nietzsche has challenged God, and it's raining and raining and raining...

Now I'll be frank with you, Gentle Readers. I was enjoying myself. The scenarios were clever and the dialogue was crisp. I laughed.

But I did not understand. I hoped I would soon come to understand.

I trusted the playwright and listened.

Two hours went by.

I had trusted the playwright.

I did not understand.

And not just the ending. I didn't understand why the characters were together in the first place. I could not for the life of me fathom in the slightest the plot, motivation, or focus of *Darwin's Flood*. At all.

Out of desperation I consulted the program. Perhaps I had missed something. Very likely I had.

Director Kevin Sutley admitted in his own director's notes that on first reading, he felt the piece was over his head. But once it was read aloud, the humor and wit became crystal clear. How true, I thought. I know this piece is clever and amusing. That is obvious.

But I don't get it.

Aha, I thought. The playwright is British. Everybody knows they're smarter than we are. They read. They go to theatre. They have ruins of castles in their backyards. This play was written for a British audience. It could be I'm just too low-brow to understand. That certainly doesn't mean the play is bad.

Or does it? I really began to wonder what the point was. I saw everybody else laughing and nodding knowingly. By night's end, many were staring at the floor.

Whatever it was, however it was... for the first time in my life I got lost at the theatre. I'm still trying to decide whether or not that's a bad thing.

At least the community came out and supported the risk.

Have you ever met someone, found them interesting, laughed at their jokes, assumed that others felt the same... then woke up the next day and changed your mind?

Darwin's Flood, the first foray into the Northern Light's Planet Play International Reading Festival, had this reviewer in just those very circumstances.

Penned by British playwright Snoo Wilson, the play takes the audience into a "What If" scenario. What if Time became fluid and history the same? What if Charles Darwin met Nietzsche? What if they both met Mary Magdalene? What if Jesus was a randy Irishman cycling his way across the world?

The play opens with long introductory monologue by Darwin (Michael Murdock), enlightening on his struggles as a secular thinker in a Christian society. Darwin charms us with anecdotes, especially ones about his ten children and how they were conceived with wife Emma (Katherine Bracht). Murdock took the audience in immediately with his lovely character work and solid presence.

Suddenly he is gone, and a Tuton goddess enters carrying someone in a wheelbarrow. It is Elisabeth Forster (Denise Kenney) and her brother Nietzsche (Trevor Schmidt). Apparently they are seeking a new homeland in which to breed pure German *kinder*, along with husband Bernhard (Brian Marler). Kenney and Marler were spookily matched as a couple. Schmidt plays comatose and still manages to have an attitude. Again, the audience moved with them. The performers were engaging, the characters large. So what if it had jumped somewhere?

Trust in the playwright. Soon all will be made clear. Emma Darwin is visited by Jesus Christ (John Kirkpatrick). They have sex for a bit.

A man with two heads shows up.

SHADOW
THEATRE

PRESENTS:

THE
CARTOONIST

a new comedy by DAVE CLARKE

STARRING:

Dana Andersen
Tom Edwards
Hansi Klemm
Mark Meer
John Hudson

DIRECTED BY:

John Hudson

JANUARY 9 TO 26

Varscona Theatre 10329 - 83 Ave.
433-3399 Tickets \$10

The Alberta
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VUE

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Maggs unveils portrait series



Part of Arnaud Maggs' Downwind series.

VISUAL ARTS

BY KEN
ELCISTIN

PreVUE

Montréal born photographer Arnaud Maggs is a man of many visions yet a singular perspective. Starting Jan. 17, the Edmonton Art Gallery will display his portraiture work, which spans from 1979 to 1981.

Maggs' distinct take on images was to use the same angle and perspective and then photograph many different individuals within that framework. Through making many images quite similar, Maggs feels he forces his viewers to seek out differences.

Recently, during one of his annual trips to France, he took over 300 pictures of signs which displayed the word, "Hotel." None of the images are identical but for the display he puts 10-12 together that were very similar.

"You'll walk into a room and think it's a repeat," says Maggs. "However the o's are slightly different or such. It forces a person to look for the differences."

France now provides the major inspiration for the septuagenarian. Although Maggs finds France too expensive to produce art in, he'll spend a few months looking for ideas and materials and then return to Toronto to produce his series.

The key unifying factor in his work is that each idea is based on a series of identification. From the pictures of people's upper bodies to the photographing of funeral stationery, each work shows a specific way an object can be seen.

After completing over 13,000 portraits, Maggs felt it was time to move on. While looking for a new concept he spent a great deal of time pursuing his love of music. While looking through the jazz section he noticed that each record from a specific company had a catalogue number.

This inspired him to set each serial number in block type photograph them and develop the final image using a cibachrome process. Maggs put the number into a grid formation so the entire body of jazz released by the company could be seen from this specific perspective.

Although his current creation is far from the work being shown in Edmonton, Maggs is still quite proud of his portrait work. One other aspect he enjoys of that period is that many artists served as his subject matter. He sees it not only as a unique creation but also a documentation of the Canadian art community.

Arnaud Maggs: Portraits
Edmonton Art Gallery
Jan. 17-March 23

Cartoonist: a very flashy show

THEATRE
BY ARABI
ARSLANIAN

ReVUE

ally replace him.

What could happen next?

I don't know. I only saw the first act.

And don't think it's because I didn't like the play. The script got up to a fine comic clip by the middle of the first act. It's easy to forgive Andersen's over-use of pregnant pauses when his moments of sardonic glee lash out. He is a master of evil, yet horrendously charming. Hansi Klemm is delightful as Brenda, a pseudo-assertive woman becoming aware of both her talent and her anger at being used. Tom Edward's Mort had me fighting the urge to jump onstage and hug the stuffing out of him. Mark Meer? Well, "Slappy Boy" may say it all, but I have yet to see Meer do something that I haven't liked. Dave Belke's set is a clever send-up of cartoon overload. The sound direction, the direction, all well and good.

I just didn't get to see the other half. And why?

Strobe lights. Each scene is punctuated with them.

Most theatres warn audiences about things like nudity, harsh language, and gunshots. It's done out of courtesy, but also for the audience's own safety. Moral, philosophical and physical.

So why-oh-why don't theatres give warnings on the use of strobe lights? People on mood-regulators, blood thinners, anti-seizure medications and even some allergy suppressants can be negatively affected by the use of such lights. It's a nasty surprise and one that should not be allowed to happen.

If you don't mind strobe lights, I suggest you go to the show. If you do, or are with someone who does, think twice about attending this production. Support their next piece and stay healthy and happy for the New Year.

The Cartoonist
Varscona
Closes Jan. 26

I cannot tell a lie. I am a fan of Shadow Theatre.

And we all know how we must forgive our loved ones their idiosyncrasies. Dave Clarke's latest work, *The Cartoonist*, plays under the theatre's flag at the Varscona.

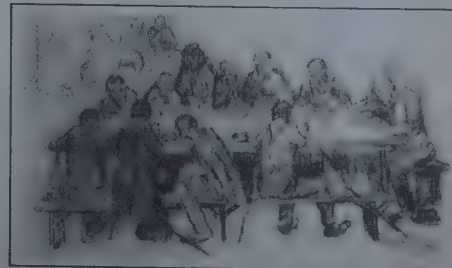
Dwight Perry (Dana Andersen), ace-cartoonist, is about to have his world crumble around him. He deserves it, however. He's a drunk, a womanizer, a mean SOB, and hasn't drawn his own strip in years thanks to the toil of his assistants (Hansi Klemm and Tom Edwards). Hand-picked eternal-victims, the two have been kept apart for years—until they meet on a blind date, that is.

The only problem? Dwight has already finagled a gifted naïve and die-hard comics fan (Mark Meer) into an apprenticeship to eventu-

The Edmonton Art Gallery Opening Saturday!

Louis Muhlstock: Urban Artist

organized by the Musée du Québec
January 18 - March 23



Louis Muhlstock

Last Supper at Refuge for Unemployed, 1932

Join artist Louis Muhlstock for a walkabout tour through this exhibition, Sunday, January 19 at 2:00 pm. The artist will discuss his work, specifically those objects produced from the thirties to the fifties.

Don't miss the opening of *Pirates of Aaarrrrr!* in the Children's Gallery, also on Sunday, January 19, 1:00 - 4:00 pm. *Pirates* creator Chris Carson will be on hand to lead an art making workshop in the gallery space, where families can try a pirate's bounty of creative ideas.

These programmes are free with regular admission.

WANTED

BRAVE PRINCE FOR DARING RESCUE

Grand Opening: The Theatre at the Edmonton Art Gallery

Aladdin: *The Abduction from the Seraglio*

A Grand Opening: The Theatre at the Edmonton Art Gallery

The Edmonton Art Gallery

Now: Weekend: Grand Opening: The Theatre at the Edmonton Art Gallery

A Grand Opening: The Theatre at the Edmonton Art Gallery

Grand Opening: The Theatre at the Edmonton Art Gallery

Street Vue

By Kłodvne Rodney

I've returned to bingo at **Rebar** on Sunday nights. Glad I did. My buddy of late has been the Executive Director of the **Sexual Assault Centre**, **Katherine Hedlan**. Great gal. Really funny, really bright and really lucky. I won a New Year's hangover kit that included: 100 aspirin, a hot water bottle, a piece of cold pizza, a rectal syringe, anti-diarrhea pills and a home pregnancy test. Drag Queen Bingo... got to love it.

Midnight found me lifting a Bombay Sapphire at writer **Tom Fedechko** along with the likes of **Rosemary Rowe** (back home visiting during the holidays from school in Toronto), **Garrett Ross**, **Nicole Grainger** and her beautiful roommate, **Michelle Todd**. By 5 a.m. I was staggering down Jasper and 121 St., stopping cars and offering their occupants pretzels. Thank God for that bingo prize.

So I get this call from **Aimee Hill** (yeah, the one from **Captain Tractor**) to tell me that her and **Video-tron's Jeremy Chugg** had moved during the holiday season. Crazy is what I say to that notion. Moving in winter?

Not unless the police are after my ass. So, we continue to yack, and she asks me what I'm doing Friday and Saturday. She suggests that I might want to go down to the "Track and check out the new" **Captain Tractor**.

I'm thinking... spin off? Rip off? No, it turns out that her last gig with

the band was at **Banff Springs** on New Year's Eve. True! When she got back from touring Ontario this August she wrestled with how to balance the increasing demands of the band with the serious state of her ongoing health problems. So in November, she gave notice. Nine months of the year touring was taking its toll. Fret not, everyone is still talking and in fact, she will be in "The Last Saskatchewan Pirate" video shot at WEM and is in the process of planning the party for the latest CD. Wild, eh? They won't be replacing her though. **Brock Skywalker** will be picking up all her flute parts, bringing the number of instruments that he plays up to 14 (or is it 15?) So, no, she's not pregnant, and she hasn't been captured by aliens, but she is looking for a gig. So if you have one for her, leave a message with **Marlene D'Aoust**, Captain Tractor's band manager, at 488-9800.

To keep herself occupied, Miss Aimee is going to be hanging out with the former publicity gang from the **Phoenix**. What does that mean? Well, it means that she'll be working on a team that includes **CBC** promo gal **Heather Bishop**, **GMCC** Public Affairs man **James Morrissey** and **Shauna De Cartier**. Stadium marketing gal. As to the project? **Jim Guedo's** production of **The Pente-cost**, opening Jan. 31 in the **Kaasa**. Have to say, while I'm enjoying all of the new spaces around town, I can't wait to sit in that theatre. The play will feature the likes of **Marianne**



Captain Tractor is down a member.

Copithorne, John Wright, John Kirkpatrick and more, more, more.

Altogether? Seventeen people, speaking 11 languages. That's GOT to be the largest cast this season. They'll really need your support. Without it the cooperative members will make, like, \$20 each.

Guess who's back in town? **Tony Santiago**! For those who don't know him, he played **Belize** in the **Citadel's** production of **Angels in America**. He's back in town from Calgary, to work on Guedo's show. He tells me that over the next three weeks he'll be attempting to learn Russian and trying to figure out what a Mozambiquian accent sounds like. Did you know that the primary language is Portuguese? Yipe. By the way... did you know he's getting married? True! Now, I don't like to print stuff without people's permission, so all I'll say about his baby is that she's a local dancer. Hope Tony's still speaking to me after this, and I hope he let's me print her name next week. Any guesses out there?

Alert! Alert! **Celebration of Women in the Arts** is holding a **Comic Jam**, and requires organizers and artists to make it all possible. You'll be hearing more about this styling event in the weeks to come, but suffice to say that the organization isn't dead yet. Two grants they desperately needed to stay alive has come through—and so the heat is off. For this month. Whether you are male or female, your participation and input in the organization is definitely wanted. Currently, they are looking for board members. Give them a call. Donate some time. Help them stay alive. Call **Lynette Johnson**, Executive Director of the CWA.

As I mentioned late last year, **Edmonton** is one of those places on the planet where artists don't wait around for someone to do it for them.

Point in case is **Shomee Chakabarty** who is in the process of taking **Shakespeare's Hamlet**, and creating a Hindi version. He's aiming to get the thing mounted by this summer and is looking for anyone who is interested in helping out. One of the main challenges that he faces is

trying to locate an all Indian cast. Anyone got any ideas? He'd appreciate a call at 484-8470.

So, this weekend, cross your fingers and think good things for **Be TV Productions**. This weekend, company bigwigs down in Las Vegas pitching their product to the **National Association of Television Production Executives** (whew!). This is where the vast majority of deals are made for what folks will watch, all over the world. What they are pitching is a children's show called **Be Alert Bert—the Safety Bee**. **Greg Thurston**, a local animator, is the midwife and caregiver to this project, whose pilot is being produced by **CFRN**. Six local 3D animators are working on the project using the same kind of technology that was used in movies like **The Mask**, **Casper** and **Jurassic Park**. The idea man behind the project is **Richard Shergold** and the producer is **Shaw Cable's Gerri Cook**. Pretty cool, eh?

One of the more interesting people I stumbled across during the festive season was **Richard Torsczak**, who rubbed my head to nirvana at the opening of **Manifesto**. Not only is this man a sculptor, and artist, but he's in the process of becoming a masseuse. Good thing he's got strong hands, because he's also been a fireman for the past 10 years. Not bad for a guy under 30. The reason I'm telling you all this is because if you're planning to treat yourself to a new laptop or have one you need to get rid of, this dude is the one to talk to. He's looking to swap one or more of his figurative reliefs, large drawings or large steel pieces for a taste of computer technology. The man has voice mail, and claims that the best time to reach him is in the morning at 413-1640. Talented man.

Talented hands. Trust me.

Late announcement. **Aidan Kenton Carr-Andarako**, weighed in at 9 lbs, 7 oz, on October 8. He's the little tag write off belonging to **Mark Andarako** and **Geraldine Carr-Andarako** who does extras casting for **Jake and the Kid**. Yeah it's late, but it's not like I know everything!

So here's something those in the acting community should be REALLY astounded of. **Duologue**, the **Northern Alberta Actra and Equity** newsletter, looks like it's going under. Yep, gone. Not because of a lack of attention from actor **Alison Wells** who **VOLUNTEERS** her time and labour, but from the community it serves. Not only does she have to go around begging for submissions (much like myself and this column) but she also has to beg for donations to pay the postage. Not her job, people. Call her. The number to reach her at is 433-3544.

Tony Santiago and I were talking about theatre the other day, and had a question I'd like to shoot out to all of you. As **Lorena Gale** pointed out to me this fall, there aren't any black Canadian playwrights being produced in this country. Tony could think of playwrights (as could Lorena) but couldn't remember last names (unlike Lorena). Me? I couldn't get THAT far. Anyone? Produced black playwrights? How about other minorities? In Edmonton we've got **Marty Chan** and... and...! Does **Floyd Flavell** count? I'd say he's more of a filmmaker/videographer. Same with **Selwyn Jacobs**. Anyone? Call me, fax or e-mail your knowledge.

So, make me laugh! Ran into **Laurie Blakeman** at the opening of **Theatre Network's** production of **Cry Santal** directed by **Ben Henderson**. She's the gal running the show at the **Phoenix Theatre's** general manager, with **John Cooper** as artistic director. And so, we're yacking and I flat out ask her if she was running for a Liberal nomination in Edmonton Centre (can you imagine her and **Michael Phair** as a political powerhouse, work team?!). I also told her that I had asked the question in the (at the time) current edition of the paper. She replied that the meeting had been that night and she had WON! Apparently Ben has brought her back home to us safe and sound (after all we need her) from her holidays, because she's been in communication with some of the key many working on her campaign to get elected. Don't think you have time!

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Keitel should stick to gangster flicks

MOVIES
BY ADRIAN LACKEY

ReVUE

All of the so-called bad screenwriter mentors I've had in the past (including the writer of one of the *Star Trek* movies and an Executive Producer for *Star Trek: The Next Generation*) taught me the value of compressed time through editing—something writer/director Theo Angelopoulos could learn a thing or two about, judging from the final result that is the 177-minute opus *Ulysses' Gaze*.

Harvey Keitel plays an American documentarian who comes to Greece to look for three lost, undeveloped film reels by Greece's silent-era film makers, the Manaki Brothers. Such a find would be akin to unearthing the lost footage of *The Magnificent Ambersons*.

For the next two-and-a-half hours, Keitel stumbles through the Balkans looking for the precious celluloid, not picking up a single clue of its whereabouts on the journey. He finally flukes onto the footage in the ruins of war-torn Sarajevo. The problem: The keeper of the cinemathèque has lost the formula for the developer and fixer for this ancient stock. I guess while Keitel was working on *Clockers*, Spike Lee never told him about *The Lumiere Project*, where Lee was having no problem working with

film stock a 100 years old

This is the one flick that film preservation societies should be converting to silver nitrate stock. The only thing I hooked into was Angelopoulos' Kafkaesque fear and loathing of bureaucrats and soldiers.

Long, lingering shots are a staple of this film. Long, lingering shots of a statue of Karl Marx being dismantled, in case we are too dense to get the symbolism of decaying order. Long, lingering shots of would-be lovers gazing into each other's eyes. Long, lingering shots of bombed-out buildings in Sarajevo. Long, lingering shots of mist that totally obscure the only action of this film. Long, lingering shots of Keitel's schlong.

What helps to sink this film further is its tone of over-bloated self-importance. The only humour is unintentional. Like when Keitel asks, in his perfect Brooklynese accent, "Is this Sarajevo?" to a stream of fleeing refugees. Or, on finding out that Keitel has only one way to cry on camera for all of the films he has been in.

Petty things like plot and motivation are ditched in favour of things like vague and random incidents, repetition, non-sequiturs and pauses that are pregnant in an elephantine sort of way.

This is a film a critic like me loves to hate: Because it is long, ponderous and pretentious, people must assume that it is art and,



Harvey Keitel in a rare, clothed appearance.

therefore, good for us. That must have been the thinking when the jury at the 1995 Cannes Film Festival voted this film runner-up to the Grand Prix that year. The French also gave the Grand Prix to *Barton Fink* in 1991 and they've lionized Jerry Lewis, so they don't know fucking everything.

If I were to recommend this film to anyone, it would be the goatee-

wearing misanthropes who hang out at university latté bars and use adjectives like "brilliant" to describe wanking, ponderous hacks like Godard and Fassbender. Or, to those who find the films of Michaelangelo Antonioni too hard on their acute angina. If you are desperate for gazing at "pickle shots" of Keitel, stick with *The Piano* or, at very least, *Bad Lieutenant*.

I may have had the worst mentors teaching me my craft, but I am eternally grateful that they didn't inspire me to write anything as slow, over-long, uninvolved and utterly pointless as this film.

Ulysses should avert his eyes

Ulysses' Gaze
Metro Cinema
Jan 17-18

Turbulence forces film to crash-land

MOVIES
BY JASON MARGOLIS

ReVUE

It was pretty cute that the MGM promotions folk passed out airsickness bags at the preview screening for the latest airline disaster flick, *Turbulence*.

And it sure came in handy later as I tried to valiantly stomach the weak premise and ludicrous plot holes in this potentially thrilling, but ultimately disappointing, Lauren Holly/Ray Liotta vehicle.

You know the film is headed for shame when it introduces a commercial airliner Boeing 747 flying from New York to Los Angeles on Christmas Eve—with only a dozen passengers on board! I'm sorry, but isn't Christmas the busiest time for air travel? I mean, try booking a flight to Vancouver any time in December and see what kind of headaches you have to face. Even Valjean probably has full planes around Christmas.

Who's on board? There's the two pilots (you know they're as good as dead if you've seen any commercials for the film), three perky female flight attendants, one token male flight attendant and a selection of civilian passengers—mostly leftovers from Stallone's *Daylight*.

Four U.S. marshals are on the plane, escorting hardened criminals to California to face prosecution. One criminal is a white-trash bank robber. He's got no class, as he demonstrates when making lewd comments to the pretty flight attendants. The other criminal is the suave and intelligent Ryan Leavitt (Liotta), who flirts with said at-

tendants by asking them about the in-flight movie.

Weaver is allegedly a serial killer with a penchant for wooing and raping his female victims. He maintains his innocence, however, and claims he was captured by the police due to planted evidence. Strangely, his nemesis, Lt. Aldo Hines (*Chicago Hope*'s Hector Elizondo) proudly admits to doing whatever was necessary to bring Weaver to justice—including planting evidence.

Things go wrong, of course. The criminals break free and the marshals die. Then the passengers are conveniently shuffled away into the crew cabin for the remainder of the film. That's okay—only two are given any sort of characterization, a bratty surfer dude and a film director. The others are merely extras.

Soon it becomes obvious that it's up to flight attendant Teri Holloran (Holly) to save the day. She's going to have to land the plane and fight off attacks from the drunken Weaver, who has taken control of the passenger cabin.

It takes an hour to get to this point in the film—but this is where it actually starts to take off (excuse the pun). The visuals really kick in here. If you never thought a modern-looking plane interior could look "gothic," check out what the *Turbulence* art and lighting departments have pulled off. Spooky!

Holloran, still reeling from a cursory break-up with her fiancé, is connected via radio to a helpful emergency controller played by Rachel Ticotin and a friendly 747 pilot played by Ben Cross (what has he been up to since *Chariots of Fire*?).

A lot of people seem to dismiss Lauren "Mrs. Jim Carrey" Holly as a celebrity wife à la Kelly Preston. But I thought she was pretty good in *Picket Fences* and was one of the better parts of the recent *Sabrina* remake and here she delivers as honest a performance as possible, given the circumstances. She looks scared when required and delivers all but one of her lines with needed conviction.

In the annals of movie flight attendants, she's up there with Halle Berry (*Executive Decision*) and Elizabeth Hurley (*Passenger*

57) who stole major chunks of their respective airline movies. But what's with this blonde-and-emasculated look that the usually red-headed Holly is suddenly sporting?

Liotta is, of course, over-the-top. He still hasn't shaken the *Something Wild* performance that started his career. I'm starting to feel sorry for him. He tries his best by giving an earnest performance as a nice guy in something like *Corinna*, *Corinna* but always comes back to playing the psychopath. Sure, he's periodically

scary—but mostly he's hammy.

The saddest thing about *Turbulence* is that it precedes another criminals-hijacking-a-plane film, the soon-to-be-released *Con Air* featuring Nicolas Cage, Steve Buscemi, Ving Rhames and John Cusack. Look at that cast and tell me which of these two films you'd rather see. With apologies to Lauren Holly—nuff said!

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FILM

Relic bogged down by set bits

MOVIES
BY RUSSELL
MULVEY

ReVUE

Thirty, 40 years ago, *The Relic* would have been the second attraction in a double-bill.

You would have been going to see *I Was a Teenage Werewolf* with the second feature *The Relic*. Chances are, you wouldn't have stayed for *The Relic* since what you really wanted to see *Teenage Werewolf*.

In other words, *The Relic* is a classic B-movie.

Not that a B-movie is necessarily a bad thing—there have been several really good B-movies. They had good production values and often had more interesting stories with more imagination behind them than the so-called A-films.

Unfortunately, *The Relic* is a B-movie in the most pejorative sense. It is hackneyed movie-making at its most uninspired. Still, every once in a while, it manages to rise above unimaginative, formula filmmaking.

Basically, the story concerns this anthropologist who is fed a potion by some obscure South American tribe. The potion is a kind of sophisticated, naturally-occurring gene therapy and the anthropologist begins to mutate into a combination lizard/tiger beetle and one or two other creatures while retaining most of his human intelligence.

Unfortunately, the downside to this transformation is an addiction to human hormones which, ideally, are obtained in a fungus which grows on the plant used to make the potion. When this fungus is unavailable, the creature has to resort to getting the real thing—which involves ripping people's brains out through the back of their heads, decapitating them in the process, and slurping up the relevant glands.

So this "anthro-monster" (that phrase works on so many levels)



Tom Sizemore and Penelope Ann Miller looking for a monstrous *Relic*.

makes its way back to its funding museum in Chicago and the fun really begins.

One of the researchers at the museum is the lithesome Dr. Margo Green, played by Penelope Ann Miller (*The Shadow*). She is an evolutionary biologist and she is the one who puts together the facts to figure out what is happening. She is also the hero of the film, orchestrating the anthro-monster's destruction.

The not-quite-hero is Chicago cop Vincent D'Agosta, played by Tom Sizemore. He was one of Robert DeNiro's gang in *Heat* and he is really very good. He's far too beefy to ever get any leading-man roles, but is imminently believable as a cop or gangster—which seems to be all he ever plays.

Had director Peter Hyams shown just a little more creativity and intelligence, this might have been a good film. As it is, it's saddled with stupid car chases and stupid little set bits that add

nothing to the genre. They do everything to detract from the film.

Gale Ann Hurd, the former wife of director James Cameron and producer of most of his better films (*Terminator*, *Aliens*) has demonstrated a real fondness for the science-fiction monster film. Most of her productions—*Tremors*, for example—generally end up being far better films than this.

She should spend less time hiring writers to rework the source material (*The Relic* lists four screenwriters—and they're just working from a novel by Douglas Preston and Lincoln Child) and spend more time finding directors with some spark of originality.

As it is, *The Relic* is a not-particularly-good film that still manages to be almost entertaining in spite of itself. And it is a good monster. ●

The Relic
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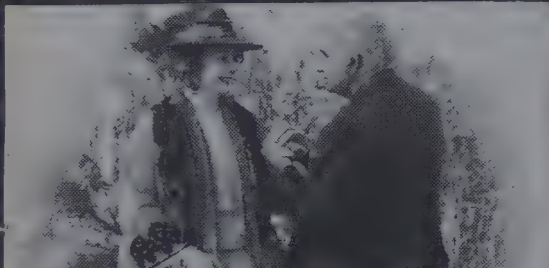
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a MINUTE at the MOVIES by Todd James

THE ENGLISH PATIENT This nearly three-hour masterpiece, based on the novel by Michael Ondaatje, is likely the best movie of the year. Set at the beginning and end of the Second World War, Ralph Fiennes (*Schindler's List*) plays Almásy, a mysterious plane-crash survivor discovered in the African desert. He's cared for by Hana, a young Canadian army nurse (Juliette Binoche, *Damage*) in an abandoned Italian monastery shared by Hana's lover and a thief (Willem Dafoe) who is convinced Almásy is a German spy and the man responsible for his disfigurement. Through flashbacks, the horribly-burned Almásy's story is revealed. Before the war he was a member of a team charting the Sahara where he fell in love with a colleague's wife (Kristin Scott Thomas, *Four Weddings and a Funeral*) beginning a catastrophic affair. This is a love story that makes the heart ache. Thomas is mesmerizing and Fiennes is passionate and intense. *The English Patient* is lovingly photographed and fluidly directed by Anthony Minghella (*Truly, Madly, Deeply*). This lengthy but smart story breezes by like a desert wind without a trace of stuffiness. (VVVVV)

EVITA Madonna may not be the greatest actress or singer there is, but after watching her in this ambitious adaptation of Andrew Lloyd Webber's opera, I can't imagine anyone else in the role of Eva Duarte Peron. This is a difficult feat as Madonna and the rest of the cast are called upon to sing all their dialogue. As daunting as that may sound to prospective viewers, once you're accustomed to that style, actors bursting into song seems perfectly natural. Madonna, with her vast experience at lip-synching in music videos, is well-suited to this form and to the role of a young girl who rapidly rises from poverty to become the wife of president Juan Peron (Jonathan Pryce) and in the process casts a spell over the people of Argentina. Antonia Banderas plays Che, a composite everyman sort of character who narrates the story in song and offers his own, often scornful opinions of Evita's power over the people. Always a controversial figure, Evita was viewed by the military and wealthy as a threat, but deeply loved by the poor for her charitable works. Whatever flaws there are to be found in *Evita*, the cast isn't one of them. But director Alan Parker (*The Commitments*, *Mississippi Burning*) keeps to a brisk pace and wisely lets the songs of Lloyd Webber and Tim Rice fill in any dead spots. Some of these songs are dreadful, but signature tunes such as "Don't Cry For Me Argentina" are powerful and really lift the picture. The look of the film is lush and color-soaked and whatever your opinion of Madonna, she has made this role her own. (VVVVV)

THE PEOPLE VERSUS LARRY FLYNT Porn-meister Larry Flynt seems at first to be an unlikely

subject for a film directed by Miles Forman (*One Flew Over the Cuckoo's Nest*) but the story of the publisher of *Hustler* magazine is absolutely fascinating—and in Forman's hands it's laid bare without any tendencies towards glamorizing Flynt's stand against the Supreme Court of the United States. Woody Harrelson stars as we watch Flynt's rise from moonshine bootlegger to head of a massive pornography empire. Hole lead singer Courtney Love is a genuine find as Althea Leasure, one of Larry's strippers who became his wife. She stood by his side through Flynt's brief brush with Christianity and as he took on court case after court case—not to defend the constitution but simply to sell more magazines. Flynt seemed to delight in his new role as defender of free speech, but following one of his many court appearances he was shot by a gunman who, nearly 20 years after the incident, has yet to be apprehended. Ironically, the bullet left Flynt paralyzed from the waist down and unable to perform sexually without mechanical assistance. It marked Flynt's spiral into drug addiction to fight the pain. Althea stood by her man through this period as well, also becoming addicted to drugs and eventually contracting the AIDS virus. Edward Norton (*Primal Fear*) plays Flynt's attorney, constantly frustrated by his client's bizarre and outlandish courtroom antics—wearing an American flag as a diaper and tossing oranges at the judge, to name a few. But he would spearhead Flynt's First Amendment defense against a suit filed by Moral Majority leader Reverend Jerry Falwell. Whether you're in favor of Flynt's publications or not and whatever his motives may have been, there's no denying that his battles to protect his magazine—which often meant lengthy stays in prison—were battles that helped protect

of free speech. Director Forman does little flag-waving here, though; Flynt's story is not sanitized and the sleazy nature of his lifestyle is very much on display. Harrelson is quite good in the role, though an odd accent developed in the latter half of the movie is distracting. It's the work of Love that will likely be remembered best. It may be typecasting, but not many could play an outrageous drug addict with more conviction. (VVVVV)

THE RELIC It's just an old-fashioned monster movie dressed up with some fancy computer animation, but a better-than-average story will keep you interested. Penelope Ann Miller (*Kinder Garten Cop*) plays an evolutionary biologist at Chicago's Natural History Museum. One of the museum's artifact-explorers has shipped her a strange collection of idols from the jungle and soon her coworkers begin to turn up decapitated. Tom Sizemore (*Hearts and Souls*) plays a cop determined to shut down the museum on the eve of its gala presentation mayor and other dignitaries. Director Peter Hyams heaps on the humor—he, you gotta have some fun when headless bodies are flying around. The horror level could have been tweaked a bit, but some of the special effects will leave you wide-eyed and the cast, including Linda Hunt (*The Year of Living Dangerously*) and James Whitmore (*The Shawshank Redemption*) is solid. (VVVV)

TURBULENCE Ray Liotta is quickly becoming the actor of choice to play any demented sicko who comes down the pike. In this high-energy thriller, Liotta plays Ryan Weaver, a convicted serial killer transported across the country via air to face the death penalty in Los Angeles. Weaver manages to knock off his FBI escorts and kill most of the few passengers on board. Only a brave flight attendant, played by Jim Carrey's new bride Lauren Holly, is there to prevent Weaver from crashing the jumbo jet into downtown L.A. It's predictable but nailbiting stuff from here on in, as Holly has to manoeuvre a 747 with one hand and fight off a rabid weirdo with the other. It's silly, but frighteningly entertaining. (VVVV)

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Mat Sat/Sun 4:20 PM
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Daily 2:00, 7:00, 9:40 PM
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Violent scenes.
BEVERLY HILLS NINJA PG
Daily 7:00, 9:15 PM, Mat Sat/Sun 2:30 PM

VILLAGE TREE MALL

Gerrard St. & St. Albert Hwy. • 464-6111

ANY \$6.75
FILM \$3.98 THEATRE

SCREAM M
Daily 7:20, 9:50 PM, Gory violence throughout.
SPACE JAM PG
Mat Sat/Sun 2:10 PM
STAR TREK: FIRST CONTACT PG
Daily 7:25, 9:45 PM, Mat Sat/Sun 2:25 PM
101 DALMATIANS G
Daily 7:00, 9:10 PM, Mat Sat/Sun 2:00 PM
JERRY MAQUIRE M
Daily 6:45, 9:30, Mat Sat/Sun 2:00 PM
Coarse language and sexual content.
MARS ATTACKS M
Daily 7:00, 9:15 PM, Mat Sat/Sun 2:30 PM
ONE FINE DAY PG
Daily 7:30, 9:50 PM, Mat Sat/Sun 2:15 PM
BEAVIS & BUTT-HEAD M
Daily 7:30, 9:20 PM, Mat Sat/Sun 2:30 PM
MICHAEL PG
Daily 7:20, 9:35, Mat Sat/Sun 2:20 PM
RELIC M
Daily 7:15, 9:40 PM, Mat Sat/Sun 2:25 PM
Gory violence throughout.
TURBULENCE M
Daily 7:10, 9:25 PM, Mat Sat/Sun 2:10 PM
FIRST STRIKE PG
Daily 7:10, Mat Sat/Sun 2:20 PM
Sexual content.
BEVERLY HILLS NINJA PG
Daily 7:15, 9:15 PM, Mat Sat/Sun 2:15 PM

CLAREVIEW TOWN CENTRE

4111-107 Avenue • 421-4444

SCREAM M
Daily 7:40, 9:55 PM, Gory violence throughout.
Presented in Digital Theatre Sound.
JERRY MAQUIRE M
Daily 2:00, 6:50, 9:30 PM
Coarse language and sexual content. Presented in Digital Theatre Sound.
MICHAEL PG
Daily 7:30, 9:20, 9:15, Mat Sat/Sun 4:45 PM
GHOSTS OF MISSISSIPPI PG
Daily 9:35 PM
Coarse language.
SPACE JAM PG
Daily 2:45 PM, Mat Sat/Sun 5:10 PM
FIRST STRIKE PG
Daily 2:35, 7:20, 9:20 PM, Mat Sat/Sun 4:20 PM
Violent scenes.
PEOPLE VS LARRY FLYNT M
Daily 2:10, 7:10, 9:40 PM, Mat Sat/Sun 4:35 PM
Sexual content, coarse language, not suitable for preteens.
TURBULENCE M
Daily 2:25, 7:25, 10:00 PM, Mat Sat/Sun 4:50 PM
Presented in Digital Theatre Sound.
101 DALMATIANS G
Daily 2:15, 7:05 PM, Mat Sat/Sun 4:40 PM
PORTRAIT OF A LADY PG
Daily 2:00, 6:45, 9:25 PM
RELIC M
Daily 2:20, 7:20, 9:50, Mat Sat/Sun 5:00 PM
Violent scenes and coarse language.
BEVERLY HILLS NINJA PG
Daily 2:40, 7:15, 9:10, Mat Sat/Sun 4:30 PM

WHITMUND CROSSING

4211-104 Street • 424-3090

JINGLE ALL THE WAY PG
Mat Sat/Sun 2:45 PM
ENGLISH PATIENT M
Daily 8:00 PM, Mat Sat/Sun 2:00 PM
Sexual content, coarse language, not suitable for preteens.
JERRY MAQUIRE M
Daily 6:45, 9:25 PM, Mat Sat/Sun 2:10 PM
Coarse language and sexual content.
MICHAEL PG
Daily 7:25, 9:30 PM
FIRST STRIKE PG
Daily 7:35, 9:50 PM, Mat Sat/Sun 2:35 PM
Violent scenes.
PEOPLE VS LARRY FLYNT M
Daily 7:00, 9:40 PM, Mat Sat/Sun 2:25 PM
Sexual content, coarse language, not suitable for preteens.
BEVERLY HILLS NINJA PG
Daily 7:15, 9:15 PM, Mat Sat/Sun 2:15 PM

CINEMAS 6

West Edmonton Mall • 464-1331

Phase I Entrance 94 • 444-1331

OPN-KORMATINESA 1 30PM
• JACK PG
• Daily 6:45 PM, Mat Sat/Sun 2:10 PM
• HIGHLY DUCKS 3 G
• Mat Sat/Sun 2:45 PM
• FLY AWAY HOME G
• Mat Sat/Sun 2:40 PM
• SLEEPERS M
• Daily 9:00 PM, Disturbing scenes, not suitable for preteens.
• ROMEO & JULIET PG
• Daily 7:10, 9:40 PM, Mat Sat/Sun 2:20 PM
• Not suitable for young children.
• HIGH SCHOOL HIGH M
• Daily 7:15, 10:00 PM
• DAYLIGHT PG
• Daily 6:55, 9:15 PM, Mat Sat/Sun 2:00 PM
• GHOST AND THE DARKNESS PG
• Daily 7:05, 9:30 PM, Mat Sat/Sun 2:30 PM
• FIRST WIVES CLUB PG

KINGS KNIGHT PUB

9221-34 Avenue,
433-2599
every WED: Fast Freddy & the Knights of
the Round Table
FRI 17-SAT 18: Six Figures
FRI 24-SAT 25: Headlong Walkers

RED'S

WEM,
48-6420
every THU-SUN: Red's Rebels
ROSARIOS BAR & GRILL
11715-108 Ave, 447-4727
SAT 18: Silver

ROSE BOWL

10111-117 Street, 482-5152
every SUN: Jam
THUNDERDOME
9920 Argyle Road, 433-DOME
WED 22: Great White, Rhythm Slave

MAX CAFE

10805-105 Avenue, 413-9454
every FRI-SAT: Rock & Blues Open Stage
ZAC'S PLACE
9855-76 Avenue, 439-1901
every TUE: Open Stage Hosted by Bitter Pill

JAZZ

FARGOS

10307-82 Avenue, 433-4526
every WED: Live Jazz
KRAMT MACEWAN
John L. Haas Theatre, JP Campus, 497-4436
FRI 17: Tommy Banks

HILLO BELLI

10725-124 Street, 454-8527
THU 16: the Maria Manna Quartet
THU 23: the Debbie Boodrum Quartet
LA RONDE
Crown Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher &
Johanna Sillanpaa

SELECT

10180-106 Street,
429-2752
FRI 17-SAT 18: Anna Beaumont
FRI 24-SAT 25: Noelle Lukinuk Trio

YANDBIRD SUITE

10203-86 Avenue, 432-0428
every TUE: Open Jazz Jam
FRI 17-SAT 18: Lester Quittau Quintet

LOCAL PUBS

DOG & DUCK PUB

180 Mayfield Common, 489-7766
every SUN: The Blue Guys; Dwayne
Cannon & John Towill Open Jam
FRI 17-SAT 18: the Bobby Cameron Band
FRI 24-SAT 25: Godiva

LION'S HEAD PUB

4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 16-SAT 18: Alan Barrett
MON 20-SAT 25: Mark McGarrigle

SHERLOCK HOLMES DOWNTOWN

10012-101A Avenue, 426-7784
FRI 17-SAT 18: Tim Becker

SHERLOCK HOLMES SOUTH

10341-82 Avenue, 433-9676
FRI 17-SAT 18: Duff Robinson

SHERLOCK HOLMES WEST

Bourbon Street, WEM, 444-1752
FRI 17-SAT 18: Cam Gilbert

KARAOKE

BAR BAR'S

7522-178 Street, 481-7474
every other WED & SUN: Karaoke

BAR-B

4249-23 Avenue, 461-2244
every THU & SAT: Karaoke

BEAUJOLAIS LOUNGE

5017-50 Street, 929-5515
every FRI: Karaoke

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd, 484-7751
every TUE: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124
every SAT: Karaoke

BOILER WEST

15120 Stony Plain Road, 484-6589
every SUN: \$1000 Karaoke Contest

CHICAGO JOE'S

11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S

86 Street & Millbourne Road, 433-5794
every TUE: Karaoke

CLIFF CLAYVIN'S

9710-105 Street, 424-1614
every FRI: Funstastic Karaoke

CROWN & DUBBY

NEIGHBOORHOOD INN

13103-Fort Road, 478-2971,
every TUE: Karaoke

DANNY HACKETT'S

89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

FRANKIE V'S

3046-106 Street, 437-1887
every WED & FRI: Karaoke

GAS PUMP

114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty
Pauline's Karaoke Show

H2O LOUNGE

10044-82 Avenue, 433-5794
every THU & SUN: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484
every SAT: Karaoke

OLLIE'S

9945-50 Street, 466-3232
every MON & FRI: Karaoke

PIG'N WHISTLE

9912-82 Avenue, 432-0188
every WED & SAT: Karaoke

POLAR PUB

6825-83 Street, 413-1883
every MON: Karaoke

THE ROOST

Private Member's Club 10345-104 St,
426-3150
every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street, 462-6565
every TUE: Karaoke

STRATHERN

9514-87 Street, 465-5478
every WED: Karaoke

WILD HORSE SALOON

Continental Inn, 16625 Stony Plain Rd, 484-7751
every MON: Karaoke

WINDMILL

101 Millbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

YUK TUES

Bourbon Street, WEM, 481-YUKS
THU 16-FRI 17: Stan Thomson,
Kevin Stobo, Bob Chomyn

SAT 18: Stan Thomson, Kevin Stobo,
Kerry Unger

WED 22: Tim Nutt, Ken V
THU 23-SAT 25: Mark Walker, Tim Nutt,
Denis Grignon

CLUB NIGHTS

1001 NIGHTS

10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with
DJ Tech

IKK N' IGGY'S

10620-82 Avenue, 433-9411
every THU: Student's Night (1/2 price food
& drink)

JOX SPORTS BAR

15327-97 Street, 476-6474
every WED: NHL Night with the Bear

KINGS KNIGHT PUB

9221-34 Avenue, 433-2599
every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

PEOPLES

10620-82 Avenue, 433-9411
every WED: 80's Night with DJ
Cyndi Leper & DJ Simon LeBouange

PUBLIC DOMAIN

10167-112 Street, 423-7860
every TUE: Gothic
every WED: Old School Punk
every THU: Trashateria New School Punk
every FRI-SAT: DJ Vegas

RED'S

WEM, 481-6420
every MON-WED: Kenny K's Sounds of
the Past & Present

SINOR FROG'S

11811 Jasper Avenue, 488-4330
every WED: DJ 'Shotgun' Shaun Evans
every THU-SAT: DJ BJ

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every FRI: Women Only

SPORTSMAN'S CLUB

5706-75 Street, 413-8333
every Night: Dancing with DJ G

EQUINES

10505-82 Avenue, 439-8594
every WED: Warthog Wednesday



PUB
180 Mayfield Common

170 St. at
Stony Plain Rd.
(next to Country
Kitchen Restaurant)

"Your place in the
west end for
great live music."

JANUARY 16
**A Night
of Hypnosis**
with

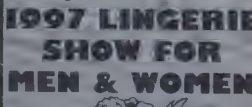
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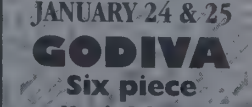
JANUARY 17 & 18
**BOBBY
CAMERON
BAND**



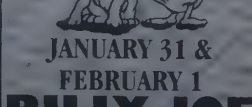
JANUARY 23
**1997 LINGERIE
SHOW FOR
MEN & WOMEN**



JANUARY 24 & 25
GODIVA
Six piece
all girl band



JANUARY 31 &
FEBRUARY 1
**BILLY JOE
GREEN
BAND**



EVERY SUNDAY
**SUNDAY NIGHT
BLUES JAM**
FEATURING
THE HYRD HELP
OPEN STAGE

**EVERY WEEK @
PEOPLES**

WEDNESDAY:
\$1.50 HI-BALLS
& BOTTLED BEER
UNTIL MIDNIGHT

WITH
EDDIE LUNCHPAI
& HIS BUDDY NIK
Spinning 80's Retro
NO COVER TIL 10:30

FRIDAY/SATURDAY:
Altered Stages
The Best of "AlternaTunes"
DJ NIK ROFEELYA

HAPPY HOUR:
\$1.75 HI-BALLS / \$2.25 BOTTLED BEER
\$2.50 JUGS OF DRAUGHT / \$2.25 SHOOTERS
(COVER CHARGE IN EFFECT)

THURSDAY:
Draught Night
.99¢ GLASSES (12 OZ.)
\$6.50 JUGS OF DRAUGHT
UNTIL MIDNIGHT

WITH
EDDIE LUNCHPAI
& HIS BUDDY NIK
NO COVER CHARGE

PEOPLES
only @
10620 - 82 AVENUE
Serving No Minors • Info Line: 431-0020

friday, January 21
**voice
industrie**

with guests
Afterbirth
Advance tickets sold out.
Tickets \$7 at the door

THURSDAY:
Draught Night
.99¢ GLASSES (12 OZ.)
\$6.50 JUGS OF DRAUGHT
UNTIL MIDNIGHT

WITH
EDDIE LUNCHPAI
& HIS BUDDY NIK
NO COVER CHARGE

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Serving No Minors • Info Line: 431-0020

It's N' Iggy's
WE HAVE IT ALL!

JANUARY 16-17
THE MERE MORTALS

JANUARY 18
CATFISH TROUBADOUR

TUESDAY NIGHT SHOWCASE
LEE FRIESEN TRIO

JAN. 21
JAM NITE
WITH YOUR HOST STEVE HOY

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY

renford inn on whyte
433-9411 10620 82 ave.

It's Exactly What's Going On Out There

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING

DOUGLAS OFFICE

10332-124 St. 488-4445

Group show of various artist featuring Christopher Pratt, Dan Bagan, Irene Klar, Tony Scherman, Joe Fafard and Dorothy Knowles, Jan. 17-23.

HACKCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

HOLD IT. Newfoundland artist Kathleen Sellers, exhibition of sculptures representing sexual and artistic politics, Jan. 16-Feb. 15. Opening reception THU, Jan. 15, 7:30 PM.

DIFFENTIAUMER

5411-51 St. Stony Plain, 963-2777

Permanent collection. Thru Jan.

ART GALLERIES

ADEN GALLERY

215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676

CARTOON EXHIBITION

ARTISTICALLY SPARKING ART STUDIO

Callington Sq. 6717-177 St. 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave.

Groat Rd. 908-0320

Portraits in acrylics and clay by Don Pimm.

BEACON

10403-124 St. 482-1204

Inuit soapstone carving. Northwest coast jewellery, carvings and masks: Navajo jewellery. Native crafts and pottery. Prints and paintings by gallery artists Norval Morrisseau, Daphne Odjig, Maxine Noel, Silvia Armeni and Fred McDonald, et al. Thru Jan.

HUGER/KHUT

10114-123 St. 482-2854

Group exhibition by gallery artists, new work by Hendrik Bies, Rod Charlesworth, Jerry Heine, Andre Petterson, Charleworth, Piewman, Phil Sheil

EAGLE ONE GALLERY

202, 9644-54 Ave.

435-5384

Blenda Beaver, Rean Beer and Ellen Neary

Until end Feb

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq.

422-6223

NEW PERMANENT COLLECTION EXHIBITION SPACES: Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC, Ongoing.

KARL BLOSSFELD: ART FORMS IN NATURE Black and white photographs by an early 20th century master of photography. Jan. 17-Mar. 23. Opening reception FRI, Jan. 17, 8-10 PM.

LOUIS MUEHLSTOCK: URBAN ARTIST Over 60 paintings and drawings — urban scenes, abandoned interiors, factory workers, the unemployed, homeless, nudes, landscapes and still lifes. Jan. 17-Mar. 23. Opening reception FRI, Jan. 17, 8-10 PM.

ARNAUD MAGGS: PORTRAITS: Photographic portraits. Chaps in hats, bare shouldered figures, profiles and full faces. Jan. 17-Mar. 23. Opening reception FRI, Jan. 17, 8-10 PM.

WALKABOUT TOUR WITH LOUIS MUEHLSTOCK: Explore more than 60 years of his work. SUN, Jan. 19, 2 PM.

CHILDREN'S GALLERY: PIRATES OF AARRRRRT! Families are invited to celebrate the opening of the latest Children's Gallery. Pirates creator Chris Carson will lead an art making workshop. SUN, Jan. 19, 1-4 PM.

SOMETHING ON SUNDAYS: Family art activities, storytelling, artists' demonstrations, talks and lectures. Jan. 26, 2-4 PM

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road,

482-1402.

TOTALLY BEAR RUGS: An eclectic collection of new works by Elizabeth Beauchamp and Lynn Malin. Until Jan. 25.

FAB GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave.

492-2081

CAFE MNEMOSYNE: IAN FORBES: MFA

painting. Until Jan. 19.

FOYER GALLERY

Centennial Library, 7, Sir Winston Churchill

Sq., 496-7000

ARTYPES ROMANTICISM IN ANIMAL

IMAGERY: Paintings, prints, photography,

drawings and mixed media. Thru Jan

THE FRONT

12312 Jasper Ave. 488-2952

Featuring floral water colors by Silvia

Blashko. Until Jan. 25.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave.

432-0240

PASCAL'S TERROR: Mixed media work by

Ryan Whyte. Until Jan. 31.

GALLERY DE JONGE

27022A Highway 16, Spruce Grove, 962-9505

Group exhibition, gallery artists Allan

Buckell, Lil Castman, Earl Cummins, Rolf

Krohn, Mary Masters, Audrey Pannmuller,

Nick Prins, Andrew Raszewski, Ivan Salisny

and Don Sharpe. Thru Jan.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internet World Wide Web.

DIORAMA GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

Works by David Bolduc, Barbara Ballachee,

Marcia Parkins, Phil Mann et al. Gallery

open 11-5 WED & SAT and by appointment.

IML GALLERY

10624-82 Ave. 433-6834

Gallery artists.

IMM AGI

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

KATHLEEN LAVERTY GALLERY

10411-124 St. 488-3619

Featuring Pop artist Romero Britto and

new gallery artists Gilles Bedard, Pierre

Bedard and Bob Kebic. Jan. 4-22.

VIGNETTES: Paintings by Maureen Harvey

Jan. 25-Feb. 15. Opening reception, artists

in attendance, SAT, Jan. 25, 1-4 PM.

LATITUDE 33

10137-104 St. 423-5353

WITH GREAT VISION/1996 MEMBERS

SHOW: Until Jan. 18

RAMONA GALLERY

7510-82 Ave. 944-9497

Photographs and prints by various artists.

New postcards by Willie Wong.

RAMONA GALLERY

9939-170 St. 413-8362

Original artworks and prints by local and

international artists, Larisa, Meta Ranger,

Igor Palepa, et al.



Exotic Destinations, ten Alberta artists exhibiting at the McMullen Gallery.

McMULLEN GALLERY

U of A Hospital, 8440-112 St.

492-4211

EXOTIC DESTINATIONS. The travels of ten

artists from Alberta. Until Mar. 2.

NISERICHONIA HEALTH CENTRE

16940-87 Ave. MCHC Chapel,

484-8811, ext. 6475

THE ISIS DOOR: Works by Bobbi

Wendland. Until Jan. 27.

NATURAL CYCLE: Works by Eileen

Sutton. Until Jan. 27.

MEDITATION SPACE: Can be seen by

appointment only. Paper installation by

Babar Sobon. Until Jan. 31.

MOBILE CACTUS

10752-124 St.

455-9922

American Southwest original art and prints.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave.

St. Albert. 458-0414

MIX IT ALL UP: St. Albert Painters' Guild

Mixed media, all member show. Until Feb.

PAINTING PIECES

201, 10324-82 Ave.

439-9026

Art by Virgil Tonn, reproductions. Duk-Ju-

Lee. Carvings & jewellery by Allan Munro.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston

Churchill Ave. St. Albert. 460-4310

THE GROUP OF SEVERAL: An exhibition of

photography. Until Feb.

SELECT RESTAURANT & BAR

10180-101 St. 429-2752

Selected works by C.W. Carson. Sculpture:

By Sharon Moore Foster; Stained glass: By

Deilas Schneider. Thru Jan.

SERENDIPITY GALLERY & FRAME SHOP

9860-90 Ave. 433-0388

Opening of the Gallery Upstairs: Works by

Ron Fraser, Alamyrg Hug, Degen Linder,

Peca Rajkovic, Andrew Raszewski, Lorna

Russell, Antun Tomjanovic. Until Jan. 19.

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492

Recent works by Walter Jule. Images

dealing with dream states "biomorphic

abstraction". Until Jan. 17.

SPECIAL-T-GALLERY

284 Saddleback Rd. 437-1192

Original works by Cindy Barratt, Stefan

Melnichenko and wildlife artist Michael

Ashton. Trans Pass Art Program mayor's

edition signed by Mayor Bill Smith, 13

different images by local artists Jean

Healey, Jean Elizabeth Tait et al.

TWO GUYS WITH TIRES

10554-82 Ave. 2nd Fl. 448-7273

RANDAL KAY: A National Treasure.

VANDERLEELIE

10344-134 St. 452-0286

Featuring photography, painting and

objects in wax by Agnetha Dyck, William

Eakin. Wanda Koop. Until Feb. 3.

WEST END

12308 Jasper Ave.

488-4892

Featuring new work from Claude ea.

Simard, Claudette Castonguay and St.

Gilles. Jan. 16-20

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

ALBERTA VOICES: An exhibition of ceramic

sculpture by Pat Matheson, Linda Staines

and Shirley Rimer. Until Feb. 22. Opening

reception, artists in attendance. Feb. 8, 1-4 PM.

Discovery Gallery

Featuring work by textile artist Bonita R.

Datta.

STRATHCONA PLACE CENTRE

10831 University Ave. 433-5807

DAWNA DEY HARRIS: A variety of quilts.

Until Feb. 6.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration.

Civil and military aviation history; library

and gift shop. Dedicated to preserving

Alberta's and Edmonton's Aviation

Heritage. Open daily.

ALBERTA RAILWAY MUSEUM

24215-34 St. 472-6229

Housed in the railway station built at St

Albert in 1909

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and

advanced aviation in Canada.

CITY HALL

Sir Winston Churchill Sq., City Rm, 492-1884

City Room, 996-8256

1997 Corporate Display, "We're in the

business of service - all day, everyday", an

interactive display.

Static display of Hull: Our Twin City

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE SCHOOL LIBRARY

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler Star

Theatre: Exhibit Galleries, live science

demonstrations.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Walderdale Hill.

496-4852, 496-2966

SUNDAY OPENINGS: 1-4 pm.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislative Grounds, underground

pedway, 422-3982

Visit Alberta's premier architectural

attraction

MUSÉE HERITAGE MUSEUM

St. Albert Pl. 5 St. Anne St. St. Albert.

459-1528

THE MU-ZOO-UM!!!: A stuffed animal zoo

exhibit. Until Jan. 31.

St. Albert Community Hall, 17 Perron Street.

Take a walk through history at the 10th

Annual Founder's Day. SAT, Jan. 18, 1 PM.

MUTANT CONSERVATORY

9626-96A St. 4

HOCKEY

EDMONTON ICE
Northlands Agricom,
471-8183

THU 16: ICE vs Spokane Chiefs
SAT 25: ICE vs Swift Current Broncos

EDMONTON OILERS
Edmonton Coliseum,
451-8000

WED 29: Oilers vs San Jose, 7:30 PM
FRI 31: Oilers vs NYI, 7:30 PM

INDOOR SOCCER
EDMONTON DRILLERS
Edmonton Coliseum,
471-KICK

SUN 29: Drillers vs Columbus Invaders
WED 22: Drillers vs Baltimore Spirit
FRI 24: Drillers vs Toronto Shooting Stars

SWIMMING
Butterdome, U of A Campus, 492-BEAR
Jan 17-10: CWUAA Finals, NC

TRACK & FIELD
Butterdome, U of A Campus, 492-BEAR
Jan 17-19: Golden Bear Open, NC

VOLLEYBALL
Butterdome, U of A Campus,
492-BEAR
Jan 17-19: Pandas Invitational

LITERARY EVENTS

MISTY MOUNTAIN MUSEINGS
Misty Mountain, 104588-82 Ave, 433-3512
every SUN: Open Stage Poetry and Prose Readings

CHLANTH BOOKS
10640-82 Ave.,
432-7633

FRI 17: Paula Gunn Allen-Reading
FRI 24: David Albahari & Walter Hildebrandt-Readings

12 DAYS OF POETRY
Strathcona Legion, 10416-81 Ave.,
432-7633

SAT 18: Poet's Party and Dance
Ike N' Iggy's, 10620-82 Ave
SUN 19: Poetry reading and music, Spiritus & the Percussionists (McDade, Towill, Nazareth) 2 PM.

MEETINGS/LECTURES

MOROWITZ THEATRE
SUB, U of A,
451-8000

MON 20: Gary Farmer-Images of Native Americans in Film

TOASTMASTERS

City Hall, Heritage Room, 988-8563
every WED morn: Brush up on Your Public Speaking

UNIVERSITY OF ALBERTA
Tory Lecture
FRI 17: The Art of Fred Astaire

VARIETY

BOYS TOWN CAFE
10116-124 St. 488-6636
every SAT: Dances

BUDDY'S PUB
10112-124 St. 488-6636
every SUN: Female Impersonators Show

HAWKELAN PARK

South side of Groat Road,
496-7275

daily: Outdoor Skating
SIDETRACK CAFE
10333-112 Street, 421-1326
every SUN: Variety Night

STREATHRY
10127-100A Street, 413-6294
every MON: CD Swap

KIDS STUFF

CALDER LIBRARY
12522-132 Avenue, 496-7090
every THU: Pre-School Storytime
TUE 21: Introduction to Edmonton FreeNet, 7 PM.

CAPILANO LIBRARY
Capilano Mall,
496-1802

every TUE: Hey Diddle, Diddle
every THU: Once Upon A Time

CASTLEDOWNS LIBRARY
15333 Castledowns Road,
496-1804

every TUE: Time for Twos
every WED: Pre-School Storytime
THU 16: Introduction to Edmonton FreeNet, 7 PM.

HIGHLANDS LIBRARY
6710-118 Avenue,
496-1806

every TUE: Pre-School Storytime
every THU: Time for Twos

LOYALTY LIBRARY
8310-88 Avenue,
496-1808

every TUE: Time for Twos
every WED: Pre-School Storytime

JASPER PLACE LIBRARY
9010-156 Street,
496-1810

every WED & THU: Pre-School Storytime

LONDONERRY LIBRARY
Londonerry Mall,
496-1814

every TUE & WED: Pre-School Storytime

STANLEY A MILNER LIBRARY
7 Sir Winston Churchill Square,
496-7000

every MON: Drop-in Daycare

MILLWOODS LIBRARY
Millwoods Towne Centre,
496-1818

every TUE, WED, & THU: Pre-School Storytime
every FRI: Time for Twos

PROVINCIAL MUSEUM
12845-102 Avenue, 453-9100

SAT 25: Kiddies Sleepover in the Bugroom

SOUTHGATE LIBRARY
Southgate Shopping Centre, 496-1822

every TUE, WED, & THU: Pre-School Storytime

SPRUCEWOOD LIBRARY
11555-95 Street, 496-7099

every THU: Pre-School Storytime

STRATHCHINA LIBRARY
8331-104 Street, 496-1828

every TUE: PRE-SCHOOL STORYTIME

WOODCROFT LIBRARY
13420-114 Avenue, 496-1830

every WED: PRE-SCHOOL STORYTIME

CLASSICAL
EDMONTON SYMPHONY ORCHESTRA
Jubilee Auditorium,
451-8000

THU 16: The Lighter Classics-Helene Schneiderman
FRI 17-SAT 18: Parade of Pops-Andre Gagnon
TUE 21: Pops on the Edge-Randy Newman
SAT 25-SUN 26: Magnificent Masters Series-Ole Edward Antonsen

MCDUGALL MOON HOUR
McDougall Church,
10086 Macdonald Drive,
468-4964

WED 22: John Mahon-Clarinet, Sylvia Shadick-Taylor-Piano

SUNDAYS AT 3
West End Church,
100 Avenue & 149 Street, 429-1655
FRI 17: Glenn Segger

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Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU JAN 16

ESO'S THE LIGHTER CLASSICS
Jubilee Auditorium, 11455-87 Ave., 451-8000

Featuring Mezzo-soprano Helene Schneiderman
Time: 8:00pm; Tix: \$15-\$37

FRI JAN 17

ESO'S MAGNIFICENT MASTERS
Jubilee Auditorium, 11455-87 Ave., 451-8000

Featuring André Gagnon
Time: 8:00pm; Tix: \$18-\$40

THE HEADSTONES IN CONCERT
Convention Centre, 9797 Jasper Ave., 451-8000

With the Killjoys and the Bloody Chiclets
Time: 8:00pm; Tix: \$14

SUNDAYS AT 3 CONCERT
West End Church, 10015-149 St., 429-1655

Featuring local organist Glenn Segger
Time: 8:00pm
Tix: adult \$12.50, student/senior \$10

TOMMY BANKS' SHOWCASE BAND CONCERT
John L. Haas Theatre, Grant MacEwan College, JP Campus, 497-4302

Tommy Banks joins the Grant MacEwan Showcase Bands
Time: 8:00pm
Tix: adult \$10, student/senior \$5

SAT JAN 18

ESO'S MAGNIFICENT MASTERS
Jubilee Auditorium, 11455-87 Ave., 451-8000

Featuring André Gagnon
Time: 8:00pm; Tix: \$14

FULL MOON FOLK CLUB PRESENTS CINDY CHURCH
Riverdale Mall, 9231-100 Ave., 438-6410

14 of Quartette
Time: 8:00pm
Tix: adv \$12, door \$14

12TH DAY OF POETRY: POET'S PARTY AND DANCE
Strathcona Legion, 10416-81 Ave., 432-7633

Featuring Next Exit
Time: doors at 7:30pm
Tix: advance \$5, at the door \$8

MON JAN 20

SAVAGE IMAGES OF NATIVE AMERICANS ON FILM: A LECTURE BY GARY FARMER
Myer Morowitz Theatre, SUB, U of A, 451-8000

Award winning actor and director
Time: 7:30pm; Tix: \$10

TUE JAN 21

ESO'S POPS ON THE EDGE
Jubilee Auditorium, 11455-87 Ave., 451-8000

Featuring Randy Newman
Time: 8:00pm; Tix: \$22-\$38

WED JAN 22

THE BELLAMY BROTHERS IN CONCERT
Cowboys, 10102-180 St., 481-8779

With Wendell Donovan & Eastcoast Rider
Time: doors at 6:00pm; Tix: \$14.95

MCDUGALL CONCERTS AT NOON
McDougall United Church, 10086 Macdonald Drive, 468-4964

Featuring John Mahon on clarinet and Sylvia Shadick-Taylor on piano
Time: 12:10-12:50pm
Admission is free

THU JAN 23

MOIST IN CONCERT
Convention Centre, 9797 Jasper Ave., 451-8000

Featuring 1 Mother Earth and Mudgirl
Time: 7:30pm
Tix: \$30

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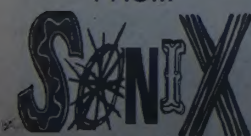
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CR0130

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na0116

WANTED: Athletic women with disordered eating problems to assist M.A. researcher. Volunteers please call Beth 433-4025 or bonell@gpu.srv.usabta.ca.

na0116

Looking for instructional experience, one-to-one or with small groups? The Edmonton YMCA Enterprise Centre has volunteer opportunities for individuals as facilitators or tutors in stay-in-school and tutoring programs for youth and adults. 22 hours of training is provided. We ask a 6 month commitment of 2-3 hours a week. We have a need for daytime volunteers. Call 429-1991, ask for the Volunteer Coordinator.

na0109

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na0109

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na0109

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na0126

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Not Necessarily the Horoscopes

By Samson and Patrick Chui

AQUARIUS (JAN. 20-FEB. 18) You'll be watching a video with a friend of the same gender and start to have an incredible urge to masturbate each other and then cuddle. Damn! You really should have stayed out of the gay porn section. At least it wasn't *Casablanca* or else you'd be fighting about who got to be Ingrid Bergman.

PISCES (FEB. 19-MAR. 20) This week you will be incredibly bored as you sit, snowed in. But there is no escape. NO ESCAPE! TRAPPED. BORED. GOING CRAZY—wait! Remember, you still have your finger, a bottle of canola and that high school yearbook. Think about all the fun you could have!! Mmm, French teacher.

ARIES (MAR. 21-APR. 19) This week you will sober up (ha ha) and notice your new tattoo. Uh oh, you shouldn't have been watching Disney movies while tripping out. Crack bad. You know how much work it's going to take to cover up "Mary Poppins is supercalifragilistic!" Maybe a spoon full of sugar will make you feel better.

TAURUS (APR. 20-MAY 20) This week you will be informed by your boss that you are getting laid. After hurrying out of the building you'll wonder "Did they mean laid off?" Either way, it's time to get as far away as possible.

GEMINI (MAY 21-JUNE 20) You'll sleep over at your psychotic soon-to-be ex's house and "borrow" a pair of socks, a shirt and a pair of jeans. Soon you'll have most of his/her clothes, then all of his/her clothes. Now you can safely break up with your significant other and it can't get back at you because if (s)he does (s)he'll be naked.

CANCER (JUNE 21-JULY 22) You'll make a date with someone. The same person that has already stood up twice in a row. Don't worry, all the stars are in alignment and this time it will be different—because this time (s)he will

break into your house while you were out.

LEO (JULY 23-AUG. 22) This week you will be forbidden from seeing your significant other by your father. This is really embarrassing considering how old you are. It could be worse. He might also bind your hands together.

VIRGO (AUG. 23-SEPT. 22) You'll go out to buy some stuff on the street. The brown stuff. The chunk o' joy. The plant of wonder. The big cube of hashish. Too bad you look like a cop and children will scream "NARC!" as you walk down the street. But finally you'll get some. Joy! Then when you get home you'll discover it was a big chunk of shit. Boy, were you feced!

LIBRA (SEPT. 22-OCT. 22) This week you will cut yourself in the shower. Good thing urine is a natural antiseptic.

SCORPIO (OCT. 23-NOV. 21) This week, during a conversation with a Chinese friend (everybody should have a Chinese friend), you'll interrupt his boring banter with a meaningful insight, like: "You know, these leaves are pretty brown." That's when he retorts "Yeah, and this snow is pretty cold, too." Chastised, you realize the folly of interrupting a Chinese person.

SAGITTARIUS (NOV. 22-DEC. 21) This week you will be at an international electrolysis convention. The problem with these things is that there are never enough volunteers willing to become completely de-haired. This is when you invite some homeless people in for some free "snacks." When they become completely sedated, hang them upside down and completely de-hair them. Won't they be surprised when they wake up in a snowbank looking like chemo victims? Which would explain the strange memory loss.

CAPRICORN (DEC. 22-JAN. 19) You will be exploring the air DUCTs in your house when you find secret TAPES of your conversation. This IS MORE than enough proof that you are rather interesting. This EFFECTIVELY boosts your ego more THAN when you found those WAX sculptINGS of yourself.

REAL-LIFE TELEPERSONALS™ PRESENTS:

"Is this romance, or what!?"

SHE SAID

"I'll never forget you 'til the day that I die!"

Romance is definitely not dead. See, the quote is from a poem this Anthony guy wrote for me. I met him through Telepersonals, and well... what a guy! It's just about the most touching thing I've ever read. We met, we became friends, then we became really good friends. Right now things are pretty amazing. That's my reason for doing this advertisement: you never know where things will end up, but meeting Anthony proves that there are real, truly unforgettable guys out there!

Get Anthony's side! Call 944-0500 and follow prompts!

Just Call...

Telepersonals™
944-0500 FREE TO CALL

Enter calling code 423

- Free to call* now - 24 hours a day
- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely free for women

Ana Carreiro - 22, student teacher, dynamic dancer, and 100% real live Telepersonals user.

MAC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

Women Seeking Men

I'm 5'4" tall, with black hair & blue eyes, have a very sarcastic sense of humour. I like to play pool & I like meeting new people. If you're interested, give me a call. Box 4627.

This is Angela. I'm 21 yrs. old, 5'8" tall, 130 lbs. with blonde hair & green eyes. I enjoy playing pool, most sports & I'm trying to learn about football. I haven't learned a whole lot, but if interested, get back to me. Box 4702.

I'm a tall blonde with hair past shoulders, blue/green eyes, a nice smile & a nice personality. I enjoy swimming, skating, dancing, movies, going out & having fun. I also enjoy spending quality time with that special someone. I'm looking for a tall guy who enjoys life to the fullest. Box 5092.

I'm a 23 yr. old, single, Jewish female. I'm wondering if there are any single Jewish guys out there who would like to get together for friendship, dating & possibly more. I have a variety of interests & hobbies. I'd like to know more about you. Please leave me a message. Box 3210.

Heather is my name. I'm looking for someone who's at least 6' tall. I prefer to hook up to a man. At 35 yrs. old, I'm not looking for anyone with dependents. I don't have any myself. Been married before & I know all men are not jerks. I'm honest, sincere, fun-loving & prefer a monogamous relationship. I'm very willing to go slow. I'm completely secure with myself. I'm a smoker & casual drinker. If you're 30-40 yrs. old & serious, please reply. Box 2327.

Calling all nice guys! Calling all nice guys! I have a new year resolution. That's to meet a nice guy. I'm a 45 yr. old, single, white female with many interests. I'm easy to look at with a zest for life. I'm a nice lady with great legs who's professionally employed. I'm looking for that Mr. Nice Guy, someone who's caring, affectionate, employed & has a life & interests of his own. If that's you, leave me a message. Let's talk & maybe we can start this year off on the right foot. Box 6120.

My name is Jenny. I'm 20 yrs. old, 5'6" tall, 100 lbs. with shoulder length curly red hair & a great personality. I'm looking for an 18-30 yr. old guy who knows where he's going & can treat a woman right. It would be nice if he were good looking. I'm not sure what else to say, so if you're interested, get back to me. Box 5167.

I'm Livianna. I'm 19 yrs. old, 5'6" tall, 155 lbs. with black hair & brown eyes. Some of my interests are swimming, cross country skiing, long walks, writing & receiving letters. Looking for an 18-24 yr. old guy. I'm not into head games. So, if you're interested, & you would like to know more, leave me a message. Box 2053.

Top 30

Just Listen

He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer ACTUAL TESTIMONIAL

She Says: "You can get to know someone before you ever meet." -Della Martin ACTUAL TESTIMONIAL

My name is Leanne. I'm 5'10" tall, 138 lbs. with a slim build, long blonde hair & big green eyes. I'm 35 yrs. old & a smoker. I work shift, so you have to be understanding of that. I prefer men over 6' tall, who are not afraid to talk or show their feelings. I enjoy hiking, horse-riding, dancing, travel, dining out & just spending a quiet evening at home. I love all types of music. If you're interested, box me back. Box 4994.

My name is Cheryl. I'm 24 yrs. old, 5'2" tall, 120 lbs. with long, light brown hair & brown eyes. I'm professionally employed & while I smoke, I don't drink. I enjoy sports, reading, swimming & country music, but I don't really go to the bars. If you would like to know more about me, leave me a message. Box 7206.

I'm a 25 yr. old, single, Ukrainian woman who loves cooking for that special man. I have a beautiful daughter & I'm told that I have a beautiful smile, a sexy body & that I'm a friendly, sweet, sensitive & outgoing person. I enjoy doing just about anything. I'm a teacher who loves teaching young children & giving them new experiences. If you're interested in a relationship with no head games, & being treated like gold, box me back. Box 8466.

This is Cathy. I'm 5'6" tall, long, ash-blond hair, hazel eyes & I'm a non-smoker & occasional drinker. Guess what, no dependents. I'm looking for someone who would be a real good friend. He would be someone who likes to go play pool, bowling, movies & doing the indoor stuff. You can't take those nice long walks in this freezing cold. If you're interested, give me a call. Box 7054.

Listen Free!

Call and listen FREE to these and 1,000's more inviting messages. No cost, no commitment, no hassles. You're in control. Place your own ad FREE! Get a FREE mailbox! If you decide to chat, or send or pick up a message it's as low as 49¢ per minute (absolutely FREE for women). You can join the system instantly whenever you want. Just dial (403) 944-0500 and follow the easy voice prompts.

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Men Seeking Women

I'm a 23 yr. old male with a tan complexion. I've been involved for over four years now & I'm looking for a little more excitement in my life. I'm 6'6" tall, 185 lbs. & attractive. I enjoy all physical activity. Sometimes I like just kicking back with a glass of wine & watching a movie. I'm looking for a discreet, well-figured, humorous, yet serious woman to spend a little bit of spare time with. If you're interested, box me back. Box 1294.

My name is Corey. I'm just looking for someone to talk to, maybe get together with, have coffee & have a good time. If you're interested, give me a call. Box 3392.

My name is Jim. I'm 5'10" tall, 195 lbs. pretty solid build, short blond hair & blue/green eyes. Sometimes I sport a grubby goatee & sometimes I'm clean-shaven. It all depends on the mood. I'm just out to meet some people. I just want to have some fun & enjoy myself. I don't want to hear about anyone's horrible relationships or anything like that. If you're interested, box me back. Box 1450.

I'm Dale. I'm 19 yrs. old, 6'2" tall, 190 lbs. with short, dark brown hair & green eyes. I'm not into the bar scene. I'm a non-smoker & social drinker. I have no kids & I'm looking for someone who's in the same position. I like long walks, movies & have quiet evenings. I'm looking for a single, white female who's 18-21 yrs. old. You should like the country because that's where I'm from. If you're interested, box me back. Box 1904.

My name is Louise. I'm 28 yrs. old with short brown hair, blue eyes & I'm slim & athletic. For more, call Box 4901.

My name is Derek. I'm 23 yrs. old & fairly attractive. I'm interested in meeting an attractive lady for a casual relationship with the chance to build more in the future. I like camping & fishing, but I'm not a big sports fan. If you're interested, call me. Box 2799.

My name is Ernie. I'm 5'7" tall, 125 lbs. slim & trim. I'm looking for an adventurous, single lady who's 30-45 yrs. old & would like to engage in erotic encounters. I'm very sure that I can please you for I'm very well-endowed. If you're interested, box me. Box 7389.

My name is David. I'm 38 yrs. old with blond hair & blue eyes. I'm employed, honest, happy & all the rest of that stuff, very optimistic. I'm looking for a steady relationship or a solid relationship. I've been single for about three years & I'm ready to date again & so on. I'm fairly new on the system & I'm anticipating hearing from you. Box 3524.

I'm 34 yrs. old, considered cute, good looking, thin, slim & into rock & roll. I'm very humorous, kind, caring, honest & I'm a bit crazy at times. I'm employed & have a real zest for life. I don't do any drugs & I'm not into the bar scene. I'm very comfortable with myself & I like where life has taken me. I'm looking for a soulmate. I'm not into one-night stands. You should be 25-34 yrs. old, petite or slim & comfortable with yourself, honest, humorous & know what you want in life. If that's you, why don't you box me back. Box 2331.

I'm a 34 yr. old, attached male. I'm always at home because my wife is in school. I'm looking for someone special to talk to, have a little chat here & there. I'm a Native male. If you're interested, get back to me. Box 2699.

My name is Chris. I'm 29 yr. old, single, 5'7" tall, 155 lbs. with short blond hair. I'm clean-cut & clean-shaven. I'm a non-smoker & professionally employed. I'm physically fit & I run between 50-60 kilometers a week. I also ski, skate, golf & more. I also enjoy fine dining, long walks, relaxing at home & watching movies. I like classical, new age & some pop music. I have an excellent family background, good morals, excellent qualities & I love children. For more details, call Box 7866.

MAC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

Tuxes, Tiles & Tales

The Next Edition an alternative gala

An Edmonton Public Library Membership Event

WESTIN HOTEL

SATURDAY, JANUARY 25, 1997 • 7:30 PM

(Tickets available at TicketMaster)

\$25⁰⁰ (agency rate in effect)

combat boots to cummerbunds, party dresses to piercings, come as you are (or as you want to be) to the second annual installment of Edmonton's only Alternative Gala.

as if our outré fashion show, fantasy hair pageant, celebrity look-alike contest, blackjack casino, international food stations and 18 piece Latin band weren't enough fun to kill you, our cut-throat Scrabble competition will surely scramble your brains.

included in the ticket price is a certificate for an adult Library membership valued at \$12; an Edmonton Drillers soccer game admission on February 7 valued at \$13; food coupons worth \$8 to be redeemed at the event for samplings of the Westin's international food menu; as well as numerous discount coupons from some of the city's most popular retailers and restaurants.

guests pick up the value package at the event.

